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"Pagamial." a new operetta around the of the "Whard of the Vicin," and by must leliar, of "Merry Widow" fame, is re-tred to inve been produced in Vienna. of to mee men presence to remove in a configuration to Congress by the Ways in presented to Congress by the Ways as. The section to be incorporated in the section of the configuration of the con-tent at this specifies open, review, dark another consider, the last term being dis-duced that this terms, but require and in-duced the configuration of the con-pleted from trying, but require and in-

Agree Zimmermann, which home roughest first Britals and much of Zenger rouss'as and Bittenter, deed in Lordon, versior 14, 1925. Bern in Celogue, July 6, d cultered the Bayat Acres of the Cologue and the Cologue and the San and the Sa

forethe and to.

Mianal, Ploplida, is to have a nise days' eased by the Chrono Civic Opera Company, edinates March 8. The guarantre of the Chrono Chronic State of the Chronic St

Baroness Olgo von Tark-Rohn, de-cedant of distinguished Austran middley, titst of the Virum State Open and coart ager of the Austrian and German courts, its we traching in Changes. Her likewas in repetunted as the compacer's "Musn" on the chastert Houment of Virum.

34. Paul Dukus, colchrated comparer of the Sorwier's Apprentics," of "Pier," of triane et Burbe Bless," and other well known orks, has secreted the chair of musical con-sistent in the Normal School of Musical

Mrs. Edward Machowell, in her work or the Substating of the "Prepringe Colons" of the composer's former home. In New Hamp-site, but garen isoneries and take in more childed States, in early state recepting failus, counts and Wiseline; and plans are stready paths for upwardness in two of these. A conductal example of prejectance in the or-complication of govern ideals.

That "The Star Spungled Basaer" half be recognized as the official Nertead attempts of a bill introduced sate he stone by Representative Pakeshid, of New York. A Tarkish Music School is to be unded at Constantingle, by order of the prich Government, in order that narive pile, minifluenced by the art of other com-les, min he preserved and developed.

The Pacelul Tomb with the located at sorre do large, muraling to the report of conferent Plattl, of the University of Plan, more, Turne del Lange and Virenzity contested or the honer of bring the place of separative the fantom comparer.

The Centenary of Beethoven's Death off he relebrated by the performance of ridello" at the New York Metropolitan was there on March 20, 1927.

A "Recthovenenm," sinilar to the Saiz-leng Mearfeirm, is to be formed from the house in Middling, near Vision, where the great matter is 1850 arote he. "Mises Refer-na." A school will be established as well at an auditorium for special maneral perform

A Memorini Carillow to the sobiley dead of the World War has been offered to the city of New York, for pineemed in Central Park. Anguest Heckscher, the millionsite phil-antiropist, has made the proposal through a jetter nderesout to Mayor Hylin.

reter inderessed to Mayor Ilylin.

The Strophone mode its first appearance in grand opera orchestra, whose Harring's A light from St. Agner's Mad its premiere is the 'thicken Auditorium on December 17. This washift, Autorean opera in Birectitis, pilot indicates of the 'thicken's mentalist favor. In the organization of the or

our before the audience.

"Fay Yes Fah," in American opera hased
n a Chinese plot, the Breetle by Charles
receive and the messels some by
o-uph D. Redding, both of California, bad by
ner-lean perimers at 8as. Francisco on Janury 11. His first production on any stage was
t the Monte Carlo Thiester has summer. if the Monte Carlo Titantre has summer.

Handel's "Messcalah" had probable its
soot feetal Agarrians performance of the year
then it was given at Christonic of Christonia
for the May Feetved Chorus and the Christonia
it Perpadon Curbester, and with a quarter
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pred the winter in Vision.

The Centenary of Italian Opera in
innerview was celebrated by the Chence
rise typers company on the 27th of Novemor by a prediction of Resistary after
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coarse del company on the 20th.
Centennial Operate Company on the 20th.

Nex vos Schillings has been dismissel as Director et the Berlin State Open by the Francism Minster of the Interior. It is romored that his wife, Barbara Keeps, well known in Auerlea, has been the cannot of institution. Professional and political circles are feverishing agitated over the situation.

The National Association of Schools of Music and Allied Arts are in coaver ties in Chicago in the last week & November A movement to check the flood of spurious ususkal degrees of various qualities which have been conferred on our performingular way. mong the subjects claiming first interest in

Makengat has been engaged to conduct a series of performance of his "Cavalleta Rustlessan" and other opens during the open season in Alexandria, Reppt. Special signifi-cance to this senses is given by the festivities

grown of Belgium.

Sir Kdvwerd Elizar has had the geldtecht of the Royal Philharmente Society of
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modered and fourteen years of the calefusce
of the Royal Philharmenic Noelty. of the Royal Philharmonic Society.

The Revival of Snouthirle "La Ves-tale" by the Mercopolitan Opera Company brought a callergms of thems from a con-sistive of citizens of Modell, histopher of the compour, in which the Metropolitan immu-tion of the Compount of the Compount of the three thousand life for the Spential Meas-ment Committee of Majolah.

mont Committee of Michael.

American Composition in the Larger
Forms received a fresh ingreas when on the
aftermon of Normaler 15 Booms Rujoria
universal and Sovensker 15 Booms Rujoria
universal by Walter Dumessek for the New
York Symphony Geyberts, use Insught in
the guble at their consert in Carnegie Bell,
on any far the must be reddened. Both the
composer and conductor were heartly appleaded by the anderner.

piesaira by the numbers.

Lucila McNalis, our native generators reprome hailing from Appieton, Wiercomin, made
or American object with the Calcaga Crysberger of the Calcaga CrysBigolette. Her reception amounted to accusate, and the did open government of
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Since. Lulan Tetracelul is reported to tre bres compelled to round her compe-cial for a convert four of Great Britain on rount of ill health.

Glordann's "Le Cena sielle Bette (The Supner of the Jesters)" ind its first per-termine in America at the Metropotition Dirent Bosse, of New York on the evoling of industry 2, with Alisa and Gigil and Russo in the bending rider.

Henry T. Flisck, our of the most eminest of our Ametican writers on nanteer sources, has returned from a stay of source/art over a year. In Europe. It is regretted that Mr. Flinck is reported to be in rather depleted leadth and will necessarily reak a climate con-ductive to its rebuilding.

The Pellowship of the Americ Academy of Rome is amounted to be of for the sixth annual scapertition. The wa-near will have the privileges of a single a three years of residence at the Academy Rome, with opportunity for six months or results musted seaperfiller. The vis-lating properties of residence at the Archery of Rome, with opportunity for six mouths of Rome, with opportunity for six mouths of respective to the season of the respective ted for expenses. Compositions must be ab-dered after 1, 1123, and full pastfor-shored April 1, 1123, and full pastfor-ler of the Asperious Academy of Kenn, 101, Park Arman, New Yark UIJ.

Jean Shellaw, enterprise the composition of the control of the con

"Numilico-Sun" the grew Amyless opens of a Internee plot, by Alio Preschett, and of the Computer of the Amileotine on the oreging of December 13. Tanald Mirra Crief Open (Computer 13. Tanald Mirra the oreging of December 13. Tanald Mirra the crumded lasers. The green statics in com-mensation, their essentials may be a decerved to succeed to a sale." Challapis, according to late reports, will make a const-to-coust four at the head of an opera company of his own, starring as pos-flustile in "The Burber of Seville." In Res-

Vehrall Menaktis, an eight-year-old violin predigy of Sen Pronelsen, smoe his New York office of January 17 in a recital at the Man-lattan Opera House

Mrs. Thosens Toobey, of Schaplerellic, New York, of which resummely she is the ob-est active resident, have revently dissignt a service of seventy poetrs as an originist, fifty of which the his face argumble of the head University of the Visintificat, Born in 1841, she begin ber aire appointment at the age of thir-

Women Artists are giving the sten of merry handleng on the Landon concert conting in a recent featibility no less item thirty women appeared in promocul reserves as against agist mele informizations.

Opera Seat Prices still dichile rise. An ordestra west is the New York Metropolitic rewerpt by subscription on wests \$450, at the Vicema opera they west \$475 to \$5,000 while is the Parts Debra he paquet coats now are facty frames—a little less than two delians at present ratios of exchange.

A National Arademy of Music is con-templated for Glasow. Scallent, and sub-artiplaton are repolly config is for a fund of artiplaton are repolly config is for a fund of used of the intilization. The idea of that the Academy is to be affiliated with the University of Glasowe to crabbe advanced students to qualify for a derire is sunfe.

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THE ETUDE

FEBRUARY, 1926

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VOL. XLIV, No. 2

A Golconda of Melody

If art one were to ask us which of the great masters gave, forth the greatest anumber of beautiful melodies we would probably be prompted to asy at once Choptin—and this in full consciousness of the attack we would receive from the devotees of Bach, Mozart and Wegner. Chopin is a verifiable goleanda of marrelous melodie.

More than this, the product of the Polish master is unique, in that his works present a uniformity of beauty hardly eagled by any other composer. By this we mean, that, taking Chopin's works as a whole, there are very few which could be dispensed with. This cannot be said of all masters. Like Homer, alast they nodded only too often.

Chopin seemed to have his genius unecasingly attuned to higher spiritual forces. The spontaneity of his melodies and his harmonies have been the glory of all music lovers for nearly

a century. At times he speaks with the ethereal whispers of the berecuse, and then he roars with the tempestuous volume of the scherzas. Now, there is the fiery brilliame of hallades, and then there is the delicate, dreamy rhythm of the mazurkas.

With the exception of his Polish songs and some ten other works, his entire output was focused upon the piano. He is prefinitently the composer of the piano. No other master gave his heart and his soul so completely to the instrument, and none seemed to treat it so intimately.

Too Old!

Every now and then TRE ETUDE receives a letter from some venerable reader of, let us

some venerable reader of, let us say, twenty or twenty-one summers, asking the question, "Am I too old to do anything in music?"

Of course the question is one which never can be compe-

tently answered by correspondence, as so very much must always depend upon the industry and native ability of the individual making the inquiry. On the whole, however, age in itself is never a barrier to musical success, providing the ambitious student has the other success ingredients, which are numerous and varied.

After a lapse of years we have just board again Verils' Pattorf, given with that incomparable finesse which one expects from the Metropolitan Opera Company of New York, We challenge any young musician in the full flash of his twenties, thirties or forties to oqual in virility and youth this octgenarian masterjeec. The eatire work, from beginning to end, is a musical mirnele of sprightliness, romances, poesle and piquant humor. There is no vestige of sentility.

Therefore, our answer to the question is, Go hear Verdi's Falstaff, and then tell yourself that you have sixty years in which to try to equal its inimitable springtime. Many teachers who were unknown at fifty have become

famous at seventy. You are never too old until you admit that you are.

In these days the wise people keep on growing and growing

until the final curtain. Grandma's bobbed hair and knee-length skirts are the answer of the times to "Am I too old?" Twenty-five years ago men at the age of fifty thought it

time to "retire" and, in full possession of their senses, sentenced themselves to a term of profitless indolence which usually ear their irves short by many years. Now we retire after the manner made familiar by the Fisk Automobile Tire advertisements We "Retire" by putting new rubber on all four wheels and getting ready for an entirely new journey. There is a great lesson in this for all musicious in middle life.

Too old! Pslaw! You are just beginning at fifty to retire for the most interesting joy-ride of your life.



Perfect Bliss

Music teaching is work hard work—very hard work! Many young people enter

the profession with the idea that, if they work in music, all the rest of their lives will be in perfect bliss. Soon they find that life is very much a matter of adjustment to conditions. Some never find this out. Many of the worries, troubles and difficulties of life appear in music teaching precisely as they do in other callings.

There are times when the music teacher's life seems a perfect nightmare rather than Perfect Bliss. At that moment the teacher is given an opportunity to exhibit those traits of character which are all-essential to success and happi-

these little enemies of pence and order—the little imps of Fate that churn up continually in

that churn up continually in the lives of all busy people; if you let their pin pricks make you taciturn, disgruntled, peevish, irritable, don't expect fame or prosperity or happiness.

The rich rewards of life rarely fall upon those who are habitually unpleasant to themselves and to others. Yesterday I heard a workman say to another, "It never pays to quarrel with your meal ticket." Myl what a sermon!



The special issues of The Errore, such as this special Chopin issue, often represent years of patient collection of facts and material. We are pleased to amounce a special Hungarian issue in April, with many distinguished contributors including Erno Dehmanyi, Yolsada Mero, Mue. Matzenauer and a lesson on Lisat's "Lichestraum" by Mark Hambourg.



Inspiration and Youth

This beautiful pictorial editorial is reproduced by courtesy of the artist, Mrs. Edith Traman Wolf. It is one of three beautiful museal paintings by Mrs. Wolf in Public School Number 70 in Queens, Long Island, N. Y., Thomas H. Smeensy, Principal.

A Life Sentence, Please

FOR YEARS We have been explaining to our readers, gentle and otherwise, that, much as the late Reverend Dr. Haweis would have us believe to the contrary, music has a most direct influence upon morals. As our subscribers know, we do most emphatically helieve that music, given in conjunction with charactor training or ethical discipline, is one of the most precious assets of civilization.

Now we have learned from two men who have spent much time in teaching music to the unfortunates in criminal institutions that very rarely do they ever encounter among the incurcerated a really finely trained instrumentalist. Mr. Albert N. Hoxie, Philadelphia altruist, who conducts the band and supervises the musical work at the Eastern Penitentiary, is responsible for the statement that his instrumentalists have been trained in the institution, where he also supervises the harmony and piano instruction given by Prof. Ernest Hartmann. Mr. Robert Lawrence, for three years song leader at Sing Sing, who believes that some eighty-five per cent. of the prison inmates are more the victims of circumstances than willful wrong-doers, says that during the entire time he was engaged in musical work at the great New York prison, it was impossible to find among the inmates a pianist good enough to play ordinary accompaniments well. The situation was so anusing that one of the immates addressed a facetious letter to a judge requesting that if a pianist came up for conviction he would "Please give him life." Who knows but that in the future some of cur teachers may

advertisa "Study the Piano and Dodge the Hoosegow."

The fact of the matter probably is that anyone who becomes an accomplished instrumentalist is kept so everlastingly busy that be has no time to get into trouble.

The Talisman of Practice

THE TALISMAN of practice is INTEREST.

Without interest, practice is not only likely to be profitless, but it is also likely to become a terrible nerve terrible, because of the dangerons psychological and physio-

Dr. W. Hanna Thompson, in his famous and essentially practical book, "Brain and Personality," says:

"If a man expended the same amount of muscular exertion sawing wood which he does climbing rocks or wading streams

after trout he would faint dead away." When you are after a twelve-inch trout work ceases to be

work and turns to interest. Padercuski can practice twelve hours a day when he desires, not merely because of his physical strength-as that much ordinary drilling at the keyboard would exhaust a Sandow-

but he endures these long periods of concentrated work because his art interest is so acute and sustained that the work ceases to be work. When we were very young we had a piano teacher of incredi-

ble severity. She had been brought up not on the milk of human kindness but on the wornwood and gall of bitter misfortunes. Poor thing, she had a way of pulling back her hair in a kind of knob-like tourniquet, so that her purchment countenance was drawn tightly over angular facial hones in a fashion that would startle any child. Alas! her conception of music corresponded to her appearance: scrawny, bony, fleshless, bloodless

Her first step in teaching the incipient editorial us was to play the seale of C on the keyboard. She showed us how she did it and we imitated her. Thus, during some six or nine months we played scales without any suggestion of teaching as musical notation, or any thought of melodies or harmonies. This was followed by an explanation of notation, then large doses of unadulterated Herz, and, later, pure and unmitigated Bertini-

Thus, by carefully avoiding anything suggesting musical interest, she assured us that we were on the way to musical salvation. At the end of a year we detested the piano so thoroughly that we frequently wondered whether there might not be some means by fire or flood of destroying the instrument.

Then we got a human teacher. A man with a twinkle in his eve, who saw life as a fascinating experience. Gradually he brought us back to normal and showed us that nursic was one of the most interesting things in existence.

Make Your Music Interesting or You Will Never Make a Musician

The Music Snot

THAT THERE is a section of the human brain devoted specifieally to music is widely known. Some little derangement of the brain may so alter the capacity of the individual to comprehend music as to destroy his musical future

Dr. W. Hanna Thompson, in his remarkable book, "Brain and Personality," says, "A trained musician may be entranced at one time listening to a symphony of Beethoven; but in a few hours, though still able to hear it, he may be wholly unable to ognize it as music."

Is it not easy to conclude from this that there is to be expected a great lack of uniformity in the powers of musical perception in different individuals? This is, of course, confirmed by the experience of all teachers.

Although there is this lack of uniformity of musical perception, we are also told that the musical sense, like all others, can be trained and developed by experience and drill. Therefore, if a pupil does not seem to show pronounced musical ability at the start, the teacher should not despair. We have known some remarkable instances of development. Pupils who seemed at first what might be called "musically dumb" have blossomed forth after some years of honest work in a way which has been a gratification to the performer, the teacher, and to the parent.

very little musical effort is ever really wasted. It proves an asset when least expected.

Travel and Music

WE HAVE often wondered why many artists who are continually traveling on tours from city to city show so little of the timany travelages of travel. Travel is supposed to be broadening, and it may be if conducted for that purpose.

Traveling salesmen, with their minds bent on commissions and orders, only rarely profit by their opportunities. Travel seems to make them alert and responsive and capable of deciphering the milroad guides, but at the same time appears to give phering the ballona grant and cultural value. They are usually far too busy and too intent upon making the necessary profit-

reports.
We know of one famous musician, however, who made every antry and every city a study as he toured around the world. Country and every city a strong as he went, and hy the habit He bought sman nuracted of second as we were, and by the habit of genial inquiry informed himself, insofar as his time permitted, of genial inquiry many the geology, the authropology, the sort upon the geography, old the history and the politics of the sociology, the art, the industries, the history and the politics of the ology, the art, the moustres, the metery and the politics of the countries be visited. Such education, secured through long countries be vieted. Onto proper through long travel, naturally resulted in ripe and broad erudition and cul-

Progress Every Minute

"WHY does not the curtain rise?" asked the King at the

Because, Your Majesty," replied the Lord Chancellor, "because the Queen has not finished shaving." shecause the Queen has not among staving." And forsooth the Lord Chancellor was right, because in that day all of the the Lord Chancelor was rigous textures in that day all of the fenale parts upon the stage were taken by young men—female

regarders.

When real women went upon the boards in London, in 1639,

dead-oil by the terrible immorality of the conbelow. When real women went upon the boards in London, in 1639, society was shocked by the terrible immorality of the thing. A case of the attitude of the rabbic occurs with a thing. A society was shorted by the terrinor minoranty of the thing. A change in the attitude of the public occurs with almost every the masic that was considered insufficient. change in the attribute to the jointer occurs with almost every minute. The made that was considered insufferable twenty-five as a bulled to-day as the basis of a new year.

Chopin

A Enlogy upon the Greatest of Polish Musicians

By the Greatest of Living Poles IGNACE JAN PADEREWSKI Pinnist Company Statesman Philosophysist

"The Etude" presents herewith a remarkable address given by Mr. Paderewski at the opening of the Chopin Centenary Celebrations in Lemberg. We are likewise indebted to Mr. H. B. Schaad, the owner of the copyright upon this exceptionall,

We are increase indepted to Mr. H. B. Schaal,
the owner of the copyright upon this exceptionally

I A RE here to bone the memory of one

of Polatot's greater sone.

Listely, in Crease, on a luminous and unthose values forefather by whom our country was usbuilt, fodey we being bank-offerings of leve and reverbasanified. We do this one ofly in removement of a foregoing the polation of the polation of the country was used for past, not only in justification and cancero price does past, not only in justification and cancero price foregoing the property of the polation part of the polation part of with sparker of that investigations of the polation part of the polation of the polation part of the polation part of go forth from these solemnikes strengthened in spirit, resulting of the polation part of the polation part of the resulting of the polation part of the polation part of the resulting of the polation part of the polation part of the resulting of the part of the polation part of the part of the polation part of the part of the polation part of the polation part of the p

spiration. The safe in soft sixto of strengthening, of respiration.

Blow after blow has fallen upon our stricken race, thunderbolt after thunderbolt; our whole shattered country quivers, not with free but with disangs. New forms of life, which had to come, which were bound to come,

try quivers, not with fron hat with dissung. New forms of life, which had to come, which were bound to come, have waked among us on a night of dreadful dreams. The same wind that blow to us a handful of healthy the same with the same with the same with the life of the life of healthy lings; the clear finns is helded by hope of Universal justice has reached us founded by dark and blackening smokes the light health of Freedom has been horse towards us on choking, deadly waves of poissoned air.

Poland Forever

OUR hearts are disarrayed, our minds disordered We are being taught respect for all that is another's contempt for all that is our own. We are bidden to love all men, even fratricides, and yet to hate our own fathers and brothers should they think otherwise, albeit no less warmly, than ourselves. Our new teachers are stripping us of the last shred of racial instinct, viciding the nest in over to an indefinite future. thrusting the heritage of generations into the clutches of that chaotic ourse whose constrous form may loom at any moment above the abyes of time. The immemorial sanctuary of our race, proof until now against the stoutest foe, is being assauled by brothers who batter at the walls, meaning to use our scottered stones for the building of new structures as if these govertystricken architects were unable to afford material of their own! The white-winged, undefiled, most holy symbol of our nation is being attacked by croaking rooks and ravens; strange, ill-omened birds of night circle around her, screeching; even her own demented

"Away with Polaud!" they ery, "Long live Humanity!"—as if Humanity could live by the death of m-

In such moments of distraction and turmoil we turn towards the pass and woosler auxiously; Is all that Was worth nothing, then, but condemnation and contemps? Are only that which Is, and that which May Be, worthy of regard and fault?

The answer is not hard to find. Heve, at this very moment, there sies smid us, above us, the radiant spirit of one who Was. What lightly what vakes, what energy were in him!—what sites, who is the strength of endeavor he showed in the midst of suffering of endeavor he showed in the midst of suffering through trouble and affliction, through besture the law in the law is the sum of the strength of

of Polish thought.

Blessed he the past, the great, the sacred past which brought him forth!

A helief has been widely spread that Art is commopolitan. This, in common with many other widely spread heliefs, is mere prejudice. That which is the cuttome of man's pure reason, Science only, knows beautiful and able appreciation. The address is also published in booklet form (Copyright 1911) and may be obtained from kin. Schood at Acolson Hall, New York City, upon receipt of fifty cents. The Eulogy is one of the most beautiful in



SON LOS TAN BADEBERREY

nothing of national boundaries. Art, even Philosophy, in common with all that springs from the depths of the bumna soul and is the outcome of a union between reason and emotion, hears the inevitable stamp of race, the ballmark of nationality. If Massie he the most accessible of all the Arts, it is not because the is composition, but because she is composition, but because she of or the rey nature cosmic.

Mouse, is the only. Art that artunly lives. Her elements, whethers, publisheds were the elements of Life field. Wherever Life is the is also, stealiby, issuable, unrecognized, yet mighty. She is mighted with the writh the surrams of forests; the lives in the earth's scrine heaving, in the mighty motion of the pitaces, in the hilden conflicts of inflexible atomy, she is in conflict of inflexible atom; she is in the conflict of inflexible atom; she is in our eyes; the is in the hilde of our arteries in every pair, passion, certany that shakes our hearts. She is correlation, the conflict of the confl

The energy of the universe lacers are resigne, it recommendations to the contract of the contract of the contract and works, makenia the costs harmony. Cost such a subsequence of the costs of the costs of the costs of the Milky Ways, and works keyned works, through solvers losses and spectament, creating that workness and solvers losses and spectament, creating that workers are contract, and the cost of the cost of the cost of the costs of t

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Human Music

H UMAN music is bet a fragment of eternal music, its form, created by the midd and hand of max, people; change, thought and feeling the sew shape, not on fresh parents. Some low their beads unwillingly to that which moved and enzapured their finishes. Forey new generation in its boar of clown, filled with the contraction of the contract of the cont

the history of language and shows Mr. Padercush's immense literary zifts. The receipts of the sale of this book will be given to Mine. Padercush for use in the extensive charities in Poland she still mointains with such generasity.

timel any or takes want rules excellent. Every new general this spirit are legislation works of any twistle ones to life, as at were, to serve the needs of the moment, and which is not the spirit are legislation as abover space of time than their merchy of one generation, but of a whole period, whose indigenation of the spirit and the spirit and the spirit and lefter are works of yet another order, strong with mather are works of yet another order, strong with mather peaches they come of the period, whose there is no spirit and the spirit and the spirit and there speaks the voice of every generation, the voice of a whole race, the voice of the very earth which except them forth.

greater wealth of mood and sentiment, on emodions more delicately tuned than ours. The hand of God strung the harp of our rice with Chords tender, mysterious, mighty and compelling. Yearning mandenhood, grave manhood, tragic and sad old age, light-hermed, joyrul youth; love's enfolding softness, action's vigor, valiand and chivalrous strength—all these are our saves to-

control y as worse of preis institute control y as worse of preis institute control y as were of preis institute control of certain correlating datura that it care, lever, too, may be considered to the control of the

it strikes as rather as long a pathological coordinary, it this is so, it is one which we might specify perhaps as inhern actional Arythmia. So as inhern actional Arythmia coordinary in the second of the second as the second and arythmia coordinary in the last Arythmia coordinary in the source of our allast undoministe immunity for disciplinated collective action, therein deadless lies some of the transder of our all strength of the second and the second are all the second and the second are all the second as a second as

Not one of these great being to whom Providence entrusted the revelation of the Polish nead was able to give such strong expression as Clopha give to this interpretation of the Polish of the Polish of the ing precision of baught, by the artistness of words; no large precision of baught, by the artistness of words; no large with the baught, but the property of the prolating precision of baught, but the property of the target which was a manifest, but the property of the the fluidly of our feelings, their frequent overthowings towards indigate, their broke occurrations, their frengied catalles which lightly face the substrating of rocks, their imported adoption, is which thought deference and

Tempo Rubato

THIS music, tender and tempertuous, tranqui and passionate, beart-tracking, potent, overwhelming, this music which cludes motified direcipline, rejects the metronome as if it were the type of some hatel covernment; this music bolds us hear, know, and realize that our mation, our land, the whole of Polsand, lives feels, and moores 'in Tempo Robato."

Why should the spirit of our country have expressed itself so clearly in Chopin, above all others? Why should the voice of our race have guished forth suddenly from his heart, as a fountain from depths unknown, cleaning, vital, fertilizing?

We must ask this of Him who alone can open the secret womb of Truth, who has never yet told us all, and who perhaps will never tell us.

The average Polish listener, unfamiliar with the art of music, hears the masterpirees of Bach, Mozart and Beethoven with indifference, at times even with impa-Polyphonic ingenuities, wealth and variety of harmonic intricacies, lucid enough to the trained understanding, are inaccessible to his ear; his mind loses its way in the mystery of fugues; his attention wanders and strays amid the marble forms of the beautiful but German Sonata: he confronts the amazing structures of the classic symphony chilled and ill at ease as in a foreign church; he cannot feel the Promethean pangs

of the world's greatest musician, But let Chopin's voice begin to speak and our Polish listener changes immediately. His hearing becomes keen, his attention concentrated; his eyes glisten, his blood flows more quickly, his heart rejoices although tears are on his cheek. Be it the dancing lift of his native Mazurka, the Norturne's melancholy, the crisp swing of the Krakowisk; be it the mystery of a Prelude, the majestic stride of a Polonaise; be it an Etude, vivid, surprising; a Ballade, cpic and tumultuons; or a Sonata, noble and heroic—lie understands all, feels all, because it is all his, all Polish.

The Heart of Poland

ONCE more his native air enfolds his being and apread before him lies the landscape of his home. Under the sad sky's vague blue, he sees the wide plains upon which he was born, the dark edges of distant forests, plongh-lands and fallow lands, fruitful fields and sterile sandy stretches. centle hill has risen, at whose feet the twilight mists

hover mysteriously above the green hollows of the meadows; the gurgling of brooks reaches his ears, the sennt leaves of the birch rustle tearfully, a soft wind plays in the tall poplars, strokes the green waves of yielding wheat; a perfumed breath blows from the ancient pine forests, wholesome, resinous. all this becomes peopled by strange legendary shapes such as, long ago, his fathers conjured to sight: un-

earthly, half-forgotten beings come to life again in the spring night. . . . A Scherzo! he beholds the wild frolics of demigod and goddess. . toms without number haunt field and meadows; in the dense thicket were-wolves struggle; roguish imps are at their pranks; little, hovering lovesprites rove a-wooreturning ever to encircle their Queen of Love, Dziedzila, and to hear that deathless song which, long ago, burst her bosom open and laid bare to all men's sight a heart broken with loving-the heart of Poland. Now and again Perun the immemorial raises his

voice and thunders, gloomily, threateningly, solemnly.

The holy groves tremble, the sacred cives vanish from the surface of the lake, and lightningflashes burn the sky. A storm has broken, sudden, terrific, driving, pursuing, shattering: caught in the

totter and fall.

Our Pole listens on. Summer's breath on the fields of his fathers blows softly round his soul. The sea of golden wheat has dried away, the shocks and sheaves are standing, the sickle is at rest. Light quart and graver partridge are on the wing, searching the rich stores of harvest song are on the air from marsh and pasture comes the echo of the herdsman's pipe: not far away, there is the hum and hustle at the wayside inn. The fiddlers play dexterously, they play by ear, thrusting in a frequent augmented fourth, familiar, racial; a rude bass viol supplies a stubborn nedal; and our folk dance briskly, stridingly, or sing slowly, musingly—a healthy folk, wayward, merry, yet soaked with melancholy. In the little church across the road an organ sounds, poor and humble.

The Polonaise

A WAY there, in the stately Manor, lights are flaring in the halls; great nobles, county electors maybe, are eathered here in a colored, ghatening throng. Music sounds. My Lord Chamberlain, or whoever present be most dignified of rank, steps forth to lend the There comes the clank of swords, the rustle brocaded silks against wide sleeves, purpled lined. With dashing step the couples much on proudly, while soft, smooth words begin to flow towards fair cheeks The dance has ceased; and now an old man, long-

Italian skies, of jousts and tronladours, .

sings of the White Eagle, of Lithuania's Horsemen, of victorious encounters and of battles lost, of vast, im mortal struggles, unended and unsolved. listen and all understand.

Out in the garden where the air is sweet with breath of roses, with sigh of jasmine and of hily, a lovely damphier of the house, under the shielding murnur of the limes, caught in a starry Nocturne, whispers to some sad youth the tender sorrows of the summer night.

Summer has passed now, and so have many sum-Gone are the armored knights and their conquering marches, fallen are the wings of the intrepid bounts who once victoriously ploughed the Baltic waves: the manhood of the Lancer's noblest charges now no more; nothing remains but a memory fast-held in the number of our efery. . . . Autumn has come -here are Preludes that almost seem to be Epilogues. No; it is rather Autumn's life that here begins. The days are shorter, the light wanes, fair times and merry are rarer now. Yet, when the sun shines forth in its glory, it is hard to tear oneself away from so much wealth and matchless color, and to face consciousness of dusk, of the outweighing shade. The old timepiece that measured fairer days for our ermulfathers and great-grandfathers now solemnly strikes a late, a midnight hour. The gloomy wind howls in the empty chimney; one hears the measured drops of the autumn rain, the soft thad of withered leaves falling to earth, the mournful rustle of the or-

phaned branches. The old graveyard is full of ghosts; amid the ancient mounds and hillocks phantoms ereep, spectres fulfill their shadowy rights. What ghost was that? Whose spirit there went past? Was this Zolkiewski? or Czarniecki's noble shade? Were these the traitor brothers, Boguslaw more smage: Were these the trainer broaders, Bogustawand Janusz Radziwill? or Radziejowski of equal stain: Was not this the lofty figure of Kordeckiwas not this the lotty igure of the light of Jasin Gora? Was this not Sieinski, of dishotored bones? Here perhaps Rejtan the patriot, or Potocki the renegade. Marshal of Targowica. Here perhaps Bartosz Glowacki, the peasant hero, or Szela the infamous.

Ab. no! these names belong to history, for History, although she stands at the threshold of immortality a fastidious guardian, admits to her sanctuary good and had alike, provided only they be great.

Part of Immortality

B UT the music we speak of is a part of immortality itself and harbors all, great or little, strong or humble, famed or numcless, stripping them only of the errors and guilts of their earthly covering, and bringing them forth mew from the cleansing depths of the soul, heartified, canobbled,

Chopin beautified, cusobled all that he touched. Deep down in Polish earth he discovered precious stones of which he fashioned the most priceless jewels of our treasury. He it was who first conferred nobility upon our peasant, the exquisite nobility of beauty. He led that simple figure forth into a wider, greater world, into eastle halls, glittering with light, and set him close beside the proud Lord Palatme; he set the village herds man beside the Knight Commander, the disowned orman usance the kndy of high birth; poet, magician, mor-phan beside the lady of high birth; poet, magician, mor-arch by right of genius, he equalized all ranks; not here on the plants, on the flats and levels of every-day life, but high up on the loftiest summits of human

The Pole listening to Chopin is aware of all this. because he listens to the voice of his whole race. g'uning with the peace, sweetness, and light of the wind-swayed Bereeuse, ending with the two Sonatas, life. He sees himself an infant once again on a golden, terflies played to him in the sun, when swarms of bees hummed out to him their honeyed song, when choirs of birds twittered to him softly as if in fear to wake the sleeping child. He sees his boyhood, rural. angelic; his youth, lofty and clouded; his manhood, his age of affliction. have stiffened white on the fields of his home. have stiffened write on is the very close of life, the end of dreams, of strug-one and of min. . . . His list poor, narrow house on this pilgrimage towards eternal rest he hears the

The Pole listens and shods tears, pure and abundane

· Chopin Wholly Polish

CHOPIN came into the world after the triple murder of our nation. Napoleon's star was at its zenith then in Europe's sky, that star which, during long years, shed upon Poland illusive rays of hope. In childhood Chopin knew the comparative liberty enjoyed by the Kingdom, newly cut out, as a heart might be, from

him who, by the grace of God, was spokesman of the

the living fiesh of the Nation. That violent storm which was presently to shatter the whole of our country had already gathered in the sky when Chopin left his native land forever. He did not go forth alone. He carried with him that which Mickiewicz somewhere de-fines as "genius loci," but which we here prefer to call "genius patrice;" he carried with him the spirit of the Land of his Fathers, destined to remain with him till

exto. It was, thanks to this spirit, that, even were desire not tacking, none could ever take him from us. herself, in spite of blood-relationship through his father. has never dreamed of using his glory for her own em as bever the No one asks a king to give account of his blood; royal spirits accept with crown and sceptre the nationality of the hearts subject to them; but the mystery, depth, sensitiveness, and volcanic force of Chopin's ereations provide no elements of kinship with the French race; his very form lacks the stamp of courtly elegance, replacing it by a dignified and exquisite nobil-Not even that nation, mighty in numbers, strong yet

oceanless, which fain would ereate unto itself a sea enguling all Slavenic streams, not even that nation which has taken so much from us already, has yet dared which has comes so mean from us already, was yet dated lift its usurping hand towards Chopin. He too was a Slav—yet with how great a difference! How distant Slav-yet wan new gross a sametence; those orotana-his grace and charm, his wealth of colors, of lights and shades, from the sombre and monotonous although clever shades, from the someter mit monotonous atthough cieves Russian muse upon whose check no smile of humor or of happiness seems ever to have played. What an abysa between his yearnings, his griefs, the unfailing fitabyss netwern on year-one, me givers, the uncounting newhich blows towards us as a blast frost-laden, across steppes immeasurable, boundless, hopeless. (Continued on page 145)

Chopin's Estimate of Fellow Musicians He placed Bach "very much first,"

He found Schubert uneven and said of his works, The sublime is descrated when it is succeeded by the For him Weber's music was "too operatie,"

He dismissed Schumann, as a composer, with airy

mempe. When speaking of Berlioz, to Gutman, he picked up a pen, bent back the point, and then let it snap as he lested, "This is the way Berlioz composes—he sputters the ink over the pages of ruled paper, and the result is as chance wills it.

is as chance wills it."

Only the C-Sharp Minor and certain others of the sonatas of Beetboven inspired any enthusiasm within

in. He admired Liszt as a virtuoso but rated him lightly as a composer. But it must not be forgotten that he s a composer, no; it must not ue torgotten that and an opportunity to see only the earlier works of this amazingly versatile character. as amoringly vession contacter.

After Bach, he loved Mozart best. Mozart was his

After Baen, he towed Mozart best. Mozart was un-ideal poet among the corposers, because he "is always beautiful and never commonplace." On his death-hed beautim asso never commonplace." On his death-ou-he is reported to have said, "You will play in memory" of me and I will bear you from beyond." To this, Franchesume, thinking to release him. or me and a was tray you from beyond. To the Franchestme, thinking to please him, responded, "Yes," the Francomme, tunning to please him, responded, "Yes-master; we will play your sonata," referring to the one for pinns and 'cello, "Oh, no, not mine," objected the dying commoner: "Inda, "rells, and "mine," objected the dying composer; "play really good nmise." objected for instance.

Six "Dont's" for Young Students By Gertrude Conte

Don't keep the loud pedal down for good, Don't keep me loud pedal down for good.

Don't play the accompaniment louder than the melody.

Don't play faster the stage of the stage Loan play me accompaniment loader than the melody bow down at the barder measures and then have to slow down at the harder ones. ow down at the harder ones.

Don't sit so close to the plane that your efforms atick
at at the back. out at the back them by chance

be at the page. Don't guess at the very low or very high notes nor ha Don't think any masic top gage to he



A Chopin Pilgrimage in the Mediterranean

BY JULIA E. SCHELLING
with Lawitaky and Joseffy. She also studied araan with Sanuel Strang, a publi of

Miss Julio E. Schelling was barn in Carington, Kenthely, Like her two brothers, Felix E. Schelling, Ph.D., of the University of Pennsylvania, nated far Shakesperian research, and Ernest Schelling, the compact and planist, she was educated in music at an early age, first with her father and later

Guilmant. Far years Miss Schelling lectured with great success, through the northteest, apon Hognerian Opera and other musical anbjects. Miss Schelling has made aver thirty journies to the shrinces of great musifind no small lans, locks were bad, food worse," and, cians. The article procested herewith is an example of her lave far a closer view of "words of the mighty" and recounts certain incidents in Chapin's life and sequently known. The close observation which discovered these makes the article unique in its manual interest and value.

Y LIFE," wrote Chopin, "consists of an opinode without a beginning, and with a sadend."

This little story is a fragment of that episode, having its beginning and end on the mysterious baland of Majorea off the coast of Sount. It was

never intended for publication.

My pilgrunape to the shrine of Chopin disclosed to me some unknown facts about his sojourn there; and I am giving them to you so the kind-hearted people on the island and an old mank at the Monastery of Valdemost

The splendor of an almost tropical sunset was spreading its glow over land and sea when, with passengers camfortably skated most the deck, nor may setumer puffed away from the sea-wall of Barcelona, over the Mediterranean to the Bakentie Indusk. The total population of eleven of these islands, in 1900,

was one bandred and security one people; and all were inhabited, even the dread Island of Caherra, a place of bandismust from which no eall returns. The Islands Majorca and Misorca, from the Iatin Major and Misor were inhabited by savages until the Cardinghuna, Moors, Romans, French and Spaniards in succession claimed them.

Romans, Freich and Spaniards in succession claimed them. My destination was Palina on the Island of Majorea. It is only one hundred and thirty-five miles from Barcelona; but the loats are small, and the sur was rising next day when we landed. Ramparts, dark and gloomy, surrounded the city on

Ramparts, oars and glooms, surrounded the city on all sides except the port, where they were demolished in 1852. The ancient castle of Beliver towers far above palaces, chousehes, mediuval prisons, and a wealth of worderful rums. The people look as primitive as the footress and are dressed in costume almost as old.

Chopin's Pilgrimage to Majorca

It was such a picture as this which must have lured Chopin to these Islands neeking health. In November, 1838, accompanied by George Sand (Madame Dudevant), her two children and a mais, breached the islands by suffur sevel, after a temperature covage. Exhausted, they as het found a charating villa in a grove of olives. George Sand wrote, 'We could

and no small lams, beds were back tool worse;" allo, to add to these discoemforts, the Customes Officials held Chopin's precious plano, demanding seven hundred frances (abeat one hundred and forty dellars) duly to let it enter the Island. Later they reduced the amount of duly to levie hundred strates.

We are told that Chopin borrowed money to take this

we are that may choose notificate another than the class this trip. Before learning Paris, Chopin had sketched several of the Prelucks and had offered them to the piano munufacturer and publisher. Pleyel. He asked two thousand francs for them; but the necessity for this trip to among Spain and the immediate need for money arising, he arranged for an advance of five hundred france, the



JULIA E. SCHELLING

balance to be guid upon the delivery of the measuring. This remarkable series of compositions, which even the publisher only free baseled delitar, has in fixell problems of the problems of the problems of the problems of the first composition of the problems. The problems of the proble

The pumo was a Plevel; let us hope that the wealthy firm in Paris advanced this piano with the five hundred franca asked by Chenin, Georg's Dictionary of Music, states that Chopin's pianto was held from November 1838 till February 1839, Information obtained on the Ishands places the time of detention at two or three weeks Islands places the time of detention at two or caree weeks. It is probable that the purpo was lifed for a louger time at the port and delivered to him at Valdemosis, his second resting place on the Island. I found the people of Majorea reintrant to discuss Chopin's acjourn there! The beauty of the Islands delighted Chopia. Settled in a charming villa far from the excitement of Paris, everything was for a time, colour de rose with the party; but the rains season set in and Chopin's illness increased to such an extent that the landlord insisted on their leaving and paying for the process of disinfecting the villa. So little attention is paid to sanitation on these primitive islands that I believe that the Immigation was not for sanitation, but as a rite or spell to ward off the "Evil Eye" so dreaded by superstitions Spaniards even to-day with stones east from slings), noted from the time of the Carthaginius for their great strength, looked askance at the frail young foreigner with his strange following four, her children fifteen and sixteen Solunge inherited her mother's unconventional nature, but not her genius

Driven from their temporary home, without a reofto cover their heads, misuaderstood by the hostile and inhospitable situators, and atmap climate, at the coldest season of the year, these super-normal refugers could base of on other haven but the charts. Accordingly,

The Pilgrimage to Valdemosa

THE DRIVE is a beautiful one through groves of oranges, figs, limes, olives and palms, the twisted trunks of the ancient olive trees looking like dwarfs, imps and weird goblins of the hillside! The very name Valdemosa exhales the poetic Moorish spirit which is spread over the island. This valley once belonged to a Moorish Chief named Musa. In the old Chronele it was named Val de Mus (Vallee de Musa, Valley of the Muse) an appropriate place for Chopin to seek refuge George Sand, always a practical woman, perfectly

indifferent to public opinion, is registered at the monastery of Valdemosa, where they sought hospitality, thus Madame la Baron Dudevant, her children, Solange and Maurice, and one of my family who is dangerously ill." It was very obvious that Chopin was in a most grave condition at that time and that George Sand with her family was only admitted to the mounstery because she was the nurse of a man believed to be dying and there was no other sanctuary. The humanitarian attitude of the devost monks thus rendered a great service to art. Chopin to the end of his life was profuse in his expresduring the winter spent at Majorca,

Three cells, opening on the beautiful vine-covered cloisters, were allotted to them. My guide, a picturesquare old monk who looked old enough to have remembered Chopin, stood with me in the center cell. "Here," said he, "is where Chopin read and prayed; the piano too was here." An old daguerreotype of George Sand, with her signature, hung on the wall; but no picture of Chopin. The furniture had not been disturbed; the piano alone

The cell to the right was Chopin's bed-room, low stone ceiling, tiled floor like a sepulcher. To the left of the living-room, the refretory or dining-room. A small window was pointed out by my guide as the one through which food was passed to the occupants. I noted with pleasure that another small cell with stone steps, leading down the mountain side, had belonged to the suite allotted to Madame Is Baron, where utensils still testify to additional comforts administered to Chopin during his sojourn with the hospitable monks of Valdemosa,

Works of Chopin's Majorca Period

WITHIN the silence of those historic old walls, Chopin is said to have developed and written severa Preludes; the Ballade in Ft, op. 33; Polonsise in C miner, op. 40 No. 2; Scherzo Ct miner, op. 39. Huncker attributes the Noctornes, op. 37, No. 1 and op. 37, No. 2 to the Majorca period. He also contends that the famous Polonoise in A mojor, op. 40, known as "Le Militaire, was written at Majorea and tells the story that, after it was written, "Chopin in the dreay watches of the night was surprised by the opening of the door of his cell and the entrance of a long train of Polish nobles and ladies richly robed, who moved slowly by him. Troubled by the ghosts of the past he had raised, the composer, hollow-eyed, fied the apartment."

George Sand, most prolific author of her period, while at Valdemosa, wrote Spiridion. This remarkable woman beasted of royal blood in her vems. Disregarding the bar sinister, she claimed affinity with Charles X and Louis XVII and inconsistently declared that she was a daughter of the people, sharing their instincts and sympathies. These peculiarities, however, were not under-stood by the sample-bearted people of the village, and stories were circulated that George Sand was seen in white draperies, her hair unbound, wandering for long bours at night among the tombs of the dead. She danced a Sabbat in the cemetery. Her daughter, elothed in or shine! The village was seandalized. Aristocratic women of Spain, and I may add of France, in 1838, did not go out in the rain. The graceful lines of our drooping galoshes were unknown in those days. Only men too soon! What a bewitching flapper she would have made! Bewitching perhaps to-day, but in 1838 bewitched. Oh! the horror of that word "bewitched!" It never left its victum, he she young or old, lived she in ancient Spain

The simple people of the village, always curious, and once so kind to these foreigners, now, at the whispered word, "bewitched," covered their faces as George Sand or any of her "family" approached. Little children fied in terror, lest the "evil eye" fall upon them. a terror, see the ever eye man upon ment.

At night small bands of peasants crept silently through

the cloisters, and were rewarded for their boldness by

hearing strange sounds from a strange instrument. Chopin's was the first piano at Valdemosa. Those wonderful sounds continued at times all through the night. The spirit of inspiration was upon Chopin! The bewildered listeners heard the planist depicting the perilous iourney in storm and danger, the insurrections of an oppressed people, the glorious realization of success, the peace and quiet of the monastic home, then the wild longing for the unattainable, disenchantment, loss of confidence, of love, of life itself! The little group of prowlers, the audience invisible, erept away at dawn and

whispered, "bewitched." It soon became elear to Chopin that the superstitions attitude of the natives would make it impossible for them to remain even under the hospitable caves of the monastery. Again the incongruous little band of pilgrims was ordered to move on, despite the desperate condition of Chopin. The dream of rest, of peace, of restoration to health, was unded. The fanatical fear and hatred of the



COSTUMES AT MAJORGA These are the same to-day as in the time of Chopin

peasants knew no bounds, Chopin's precious piano, which had cost him such effort and money to take to Majorca, was dragged from the monastic cell, together with every vestige of his music, and burned publicly in the square before the austere old monstery of Valdemosa. Who knows what priceless scraps of manuscript might have been lost in those flames!

In March, 1839, Chopin still very ill, returned to Mar-Later he went to Genera, then to Nohant, and Paris. During these last years of his life he was obliged to take the greatest care of his health. He died in Paris, October 17th, 1848. At his funeral at the Chapelle do la Madeleine, Mozart's Requiess was sung. Devoted friends followed the funeral cortege to Pere-Ia-Chaise where he rests near the tombs of Bellini and Cherubin At Valdemosa the "episode without a beginning" found its "sad end"; but the genius of Chopin, in his music will live forever!

What the Piano Teacher Must Know

By T. S. Lovett

THAT learning what to think and how to think constitutes the basic principles of tlanking. That the early stages unply accepting without questioning, and the later stages, questioning without ac-Ceptings (1) a That practice precides theory, but that knowledge pre-

That the solution of all problems can be found in nature. That to teach the beginnings of things one must know That to teach the notes of the scale one must know

Interesting Class Lessons

By Alice M. Fiene

CLASS lessons, under the following plan, have been found to be of the greatest interest and profit to students. The classes consist of from three to six members each and meet once a week, the lessons being fortyfive minutes in duration. The groups are just large enough to be compenionable and to arouse the enthusiasm which grows out of friendly competition, yet small enough to remain informal, so that the teacher is able to give the students individual attention,

At first a thorough study is made of notation, rhythm and the correct writing of music, supplemented by ear drills. After this, the study of scale formation and interval building is taken up, along with music history. A certain amount of home work is assigned each time, with instructions that ten minutes a day be spent on it. If the work handed in is without errors, the pupil receives a gold star on his or her progress card. About once in six weeks a little review test is given. Each pupil is required to keep a notebook

One feature in which the pupils take especial interest is the recitals. Each pupil is required to memorize and is the receions. Each page is required to memorise and play before the class something new every six weeks, "This "something" is decided upon by teacher and pupil at the private piano lesson. Sometimes it is a piece, or if the piece is very long, a portion of it may be played. Often a little study, if attractive and well-prepared, makes a nleasing number. The last five or ten minutes of the lesson time are devoted to this playing before the class, The popils enjoy it, and each is anxious to do his very best when his turn comes. "Whose turn is it to play to-day?" is the chorus which greets the teacher at the beginning of nearly every lesson. Where the class is too small to have one member play each week, the teacher sometimes plays, or else fills up the time with a musical story or something of a like nature. This plan has proved to be an almost infallible cure for stage-Another thing the pupils like is a "practice lesson,"

Some easy piece with simple harmonies (mostly I and V with an occasional IV and II) is chosen, and each pupil in turn memorizes four measures. One pupil sits at the piano while the rest sit or stand about, close enough to be able to watch both the music and the keys. The piece is first analyzed by the class as a whole-key signature, time signature, rhythm, phrases, harmonies and other features being named. After this the first phrase is analyzed for its harmonic pattern, which is memorized and repeated by the class in chorus. Now the pupil at the piano plays the left-hand part twice from the music, the pinno playe for the paying special attention to notes, fingering and count-Then the book is closed and be is told to play the ing. I nem ore tooks of the seconds in the 18 took to play the left-hand from memory. If he succeeds, it is played once more—"to make it stick." If he does not quite remember, the other members of the class may help, or, if they also have forgotten, he may play it once more from the book. The average pupil will know it after this. As soon as he can play the plarase through twice this. As soon as ne can play our private through twice with the left hand without mistakes, the entire process is repeated with the right hand. Now the pupil is ready to put the hands together, from memory, consulting the to put the manus. Scattering to see whether or not it has been done correctly. After it has been played twice more perfectly from memory, the next pupil is ready

begin. At the end of the lesson the entire piece (or as much At the end of the harried) is played, each pupil taking one phrase. If the work has been done carefully, and the change from one popil to another is made quickly, a change troop on an adjoining room will hardly suspect that person in an appearance of the performer. This is entertainthere is more then case performer. Ansa is entercam-ing as well as instructive; it helps the one who is poor at memorizing, but also compels those who grasp it The class lessons become an incentive to do better piano work. The writer has three little pupils (girls

peano worse. The wave has three inthe pupils (gara-eleven years old) who must be told constantly not to

Vary the Position

By B. I. C.

Larrier folks do not like to sit still. Let the pupils stand for our training and daetation work, having them march for our training and vaccious work, raving them may and clap to make sure they feel the rhytlan. Sticks or and clap to muse here they less the review stress basens are useful for leating time as teacher plays, when batons are user to the theory and as teacher plays, when studying rhythm of new pieces. To get hand position and students raythm or see a pieces. To get hand position see condition correctly, drift them at a table. In early sight reading the popils may stand before the music rack and

The Present-Day Significance of Chopin

An Interview with the Eminent Virtuoso Pia HAROLD BAUER

Mr. Harold Bouer was born in Loudon, April 28th, 1873. His introduction to music through his fother, who was a violinist. Later he studied with Adolf Pollitzer, the noted London teacher. His first oppearance as a violinist was in 1883. Thereofter he made mony successful tours of England, as a violinist for nine years.

In 1892, he went to Paris where he studied biano for one year with Poderewski. The following year he made a tour of Russia, during which he appeared as a pionist. Since then he has repeatedly toured-Europe as a virtuoso. For many years his home has been in the United States; ond he is now a citizen of this country. Mr.

HE PRESENT significance of Chopin is possibly greater than ever. Certain it is that no other composer of works for the pianoforte can draw as many ardent admirers to pinnoforte recitals. The remarkable thing about the compositions of the great Polish-French master is the quality of high musical interest in all of his works. Many masters ascend to great heights in some of their compositions; but these are alternated by periods when Homer has not only nodded but also has fallen quite securely asleep. Chopin seems to be marvelously alive, musically, in every one of his compositions. He is never banal, never trite, never inconsequential, even in his

lightest numbers. There is to be observed of course an unmistalcable development in his genius. He differs somewhat from Mendelssohn or Mozart in this respect. The works of his maturer years reflect the soul growth of a great genius. This evolution is most interesting and something which the astute teacher should point out to the pupil. Some of Chopin's earlier works seem somewhat old-iashioped now. They represent the care and attention to detail which characterize his later works, but are at times more like the compositions of a talented youth than the outpourings of a master mind. But, as I have

remarked, they never have the element of the banal. Take the case of the famous Nocturne in E flat which "everybody" plays. It loses nothing because of its popularity; and, even though it is heard thousands of times, it does not seem hackneyed, when it is played by a master planist. It is peculiarly Chopinesque. No one but Chopin could have written that emotionally delicious There is a tendency to play this composition with a kind of mawkish sentimentality. hears rumors of the wonders of rubato and his first ex-periment is often with this composition. He fails to keep up the regular rhythm of the left hand and distorts the right hand melody as he chooses. The result is a kind of meaningless jumble which would have horri-



Formous pupil and engonear of Chopin. This rure portrait was found among the effects of Mr. Case. a pupil of Marhine, who recently died at the Presser Home.



AN IDEALIZED PORTRAIT OF CHOPIN BY DELACROIX

A Little-Observed Manifestation of Chopin's Conlus "One of the ways in which Chesin's strains was manifested was in the extremely artistic manner in which he developed ornamental passages that other composers had treated in a purely conventional manner. He gave such passages a real musical significance; and by this I mean that he related them organically to the structure as a whole. In order to appreciate what I mean, one has only to investigate some of the piano compositious of his contemporary players of the Parisian school. They were filled with runs and trills and arpeggios and cadenzas that can only be described as protuberances. The pianoforte pieces of Thalberg, of Henri Herz, of Kalkbreaner, with their interminable variations, were often very tiresome and artificial. With Chopin, however, the smallest trill or turn has an inherent artistic relation to the whole. The result is that literally tons of the music of Chopin's ephemeral contemporaries have

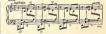
vanished, and Chopin is as vital to-day as it was when "As an illustration of the difference in treatment, look at the first of Hummel's Preludes in all major and minor

it was written



Bauer's playing is famous for its broad human interest, its sympathetic beauty and aesthetic values, as well as musicianly finish. He is also distinsuished for his remarkable ensemble playing with such artists on Thibaut, Casals and others. He is on eminent type of the modern interpretative ortist who with his music is also a man of broad culture.

"Contrast this with the first of Chooin's Proludes in all major and minor keys.



"This innovation in treatment, which pervades all of Chopin's later works, had far reaching effects. It influenced all of the thinking composers who followed him; and it is impossible for a composer who is in the least creptyped to get any recognition whatever in this day. "In addition to this, Chopin's harmonic ideas are original and distinct. Even in his earlier works one may find evidences of harmonic treatment no previous composer had ever touched. The observer will also note that all of Chopin's larmonies are exquisitely appropriate. They are just the right thing at the right time and never seem forced or strained, as though the composer were seeking effects rather than the natural expression of his own ideas. It must not be thought however that Chopin was not regarded as an iconoclast in his day. One severe French satirist went so far as to say in comparing him with John Field: 'Where M', Field makes a graceful gesture, M. Chopin makes a hideous grimace.' Indeed, Chopin was treated to far more bitter criticism than that which has greeted Debussy and Rayel in our day.

"Chopin played very little in public. He was a great social favorite and played a great deal in private. this reason the public was some time in coming to know his works. Indeed some of his finest things were pellished posthumously. On the other hand, Debussy and Ravel found a world waiting for novelties and innova-tions. They had little opposition to overcome. Schumann and Liszt recognized Chopin is a great genius immediately; but there were many others, like Mendelssohn, who showed an indifference which must have been discouraging to the master. I am old enough to remember meeting in Paris some very old people who never could com-



ADAM MICKIEWICZ Great Poists Poet whose works Inspired many of

Page 100

prebend the success of Chopin. I remember one old gentleman in particular, Eugene Sauzay, one of the violin trachers at the convergatory. He could tolerate the early teachers at the conservatory. He could tolerate the early Chopin; but he said, 'I cannot comprehend how he could degenerate after he had written so many charming things which everyone liked. Demonerate! Chooin's whole life continual evolution. His works become more was a continual evolution. This works became more werrul and more dramatic with each increasing year.

"Such outstanding masterpieces as the manage in a E Short Miner are the entrousing of a creek and Then Sounday The Canada to my mind an horizontal to the masterly. They are hamnered by the form in which he

must have felt himself assets in a "There seems to be a prejudice against a whole registal given over to one composer. There are bardly more than given over to one composer. After one marry more two composers to whom it is only to devote a whole evening-Beethoven and Chooin. Of the two, there are doubtless for more Chonin recitals than Bosthoven doubtless far more Chopm receives their societies. The regisal devoted to the works of one composet sevens to me however a years looked and houseful idea. I gave a Schumann recital last year, in New York. and met with unusual favor. The Elschnen Trie same cight recitals this year devoted to Brohms Wity mod devote an cutire evening to one master? At the drama and at the opera, the rule is to give one entire evening to one work. Only openionally is it devoted to two or m one work. Only occasionary is it devoted to two or more works. The rovel is far more in demand than collections of short stowies. There is fittely to be a continuity of thought in one-composer regitals. Choose's works and beethoven's works offer error variety in interest; and for this reason they have possibly been the composers most framently selected for composer recitals.

"In his day Chopin literally revolutionized the resources of technic. As a player it is said that he lacked great force. This may have been due to his weakened physical force. This they have been due to his weakened paysican condition and it may have been due to his onest of extremely deligate effects little known before his turns fast. The massage work always requires expression; and beyond a certain speed the ear is unable to appreciate

properly the value of the individual notes. The study of Chonin is often remarked with insofficient "Ine study of Chopen is often regarded their mountainess serionsness by students. Possibly this is due to the fact that some seem to record his pushe as compact in a freer style. Liberty is thus mistaken for license. This is a great error. Even the smallest of Chopin's works demands the very list that can be found in the conjunent of the master interpreter. One of his smaller preludes often has as much in it as many a protracted symphony. F Minor r. s B Minor G Minor



Every one of these is a masterpiece and a complete

"The great dramatic powers inherent in some of the smaller (Toopin works are marks of his immense genius. press some tremendous emotion. Once, in San Francisco.

Indoo Droom and I mue a perital together. We Isadora Dimean and I gave a recital together. We rehearsed for several days. One of the most effective numbers was the E Major Probate of Charles. When the numbers was the E STOJOF PYRESEC OF Unopin. When the currant rose, saiss Dinical was in the center of the stage erotecting under a snapeless mass of eraperes. As the modulations rose to their giornous contax, see gracitally rose with them until she stood at run neight with her arius uplatted-a wondertul figure of frumapa, 100 near manning to the communitiest although I had alread it new meaning to the

Self Test Questions on Mr. Bauer's Antialo

1 Harry days Charles Elling from Massest on Man.

2. What is one postiouler own in which Chasis's coming

ampested stail[]

3. What are the chief characteristics of Chosin's hor-4 Which comparers are best adopted to encounterer

4. IV nich compe citots, and unit?

Commicate the attentions pexous conjune Defaire owing mon comps pour go. Turpes enterro lin THE LAST LINES WRITTEN BY CHOPEN

TRANSLATION

At this world is a place of great suffering, I implore you to ohen my view so that I may not be buried after.

Inspirational Moments

With Cultured Minds That Lore Music

"Mesic, to be fully enjoyed, must be known; and for the enjoyment to be kissing the music itself must be send

"I shiele I should have no other want if I could always to filled with music. Life seems to en on without effort while I am lisecular to it." Genera From

"No life is complete, however worthy, useful and successful it may be, which does not include a res to the call of beauty and art, which has not known the thrill that comes with these things OTTO H. KARN.

"Patience can early be cured by music; and it is well known that persons who sing at their work tire less easily Agrees who can play two layers a day they other

"Mesic is to the mind what the plow is to the soil. Music stirs up thought, it makes the brain more active,

makes thought and life better, more harmonions. It drives out disacreeable thought, brings in thoughts of beauty, hone and aspiration ARTHUR BRISTANE.

"Few deep emotions are capable of expression in words.

Do W E DESTROSS

It is an evening sky of mystic tints by Whistler, a necneutron emotions of the true fover of beauty and snothe as only the gentle band of Nature can minister to a troubled spirit."

"We may be sure that the first musical and literary

Climaxes in Chanin's Art

By Madame Antoinette Szemowska Adamouski

EDware's North: The following is from the new of described the most famous of Polish Musicians residing in one of the most ramous or Polish Amsterins resoning in America. Madame Adamowski has long specialized in America, susuame Assumowski has long specialized in the abation of Chonin and is well known to thousands

of Front or Ch

Chopen who has erroted an entirely new and original Chopix, who mee created an entirely new and original school in composition, and started a new era in Romagnic Music, mis raised the style of planoforte music to its acme of perfection. Since his death, seventy-five to its acme of perfection. Since his death, seventy-live wears are, not only no one has surpassed him, but no years ago, not only no one has surpassed him, but no positions for the plane

positions for the pump.

With the exception of his early youth there is an extraordinarily small percentage of really weak comextraordinarily small percentage of really weak com-

positions in the very law nertiage sett its of the great out as climaxes in his art

of as chouses in all art.

Such are, before all, the few works written on a Such are, before all, the few works written on a hwader scale. Thus, among the Ballades, while all of broader scare, rank, among the banades, while all of them are periect instances of poetic heauty, dramatic intensity and togical seructure, the first one in G minor is perhaps the most dramatic and the richest in melodiis perhaps the most dramatic and the richest in melodic inspiration; white the rourth one in 1 minor, is the most exquisite and presents many unusual traits, as well as the createst depth of thought, which make it

the least notaler the hardest to understand Among the Scherzi, the second one in B flat minor Among the Scherzi, the second one in B flat minor is the most forceful, and has the most dramatic in-

nsity.

The Sonata in B flat minor is a composition on big The Sounds on p nat manor is a composition on reg lines, very powerful in concention, of the primary devilines, very powerful in conception, or the unmost gra-moric quality, very rich in includy and harmony; a

matic quality, very rich in includy and harmony; a work of sublime inspiration from beginning to end. The same may be said of the B minor Sonats, especially its first two movements ecially its first two movements.

In the F minor Concerto the Romanca is one of the

In the P monor Concerns one stomosted is one of the world's Musical Literature Schumann used to say that it should be approached schumann used to say that it should be approached

with awe and in the mannest spirit by the virtuoso wishing to perform it; it should be played on bended The F winer Fontagy is one of the highest pinnacles The P somer Pourary as one of the larguest pinnacles of Chopin's art, through its perfect form, its breadth. of Chopin's art, enrough as perfect form, as breadin, tremendous wealth of melodic motives, harmonic effects

Among the Norturnes, almost all are of great brauty: Among the Nocturnes, among all are of great brauty; perhaps Op. 48, No 1; Op. 27, No. 1; Op. 62, No. 1 and Op. 9, stand higher than the rest.

of Op. 9, stand magner union the rest.

The Etndes are not only the finest examples of Piano The Etnoes are not cony one untest examples of Piano technic; they are really lyric or dramatic poems. Among

technic; they are recury tyras of urannauc poems, Among them, the Revolutionary Etnde Op. 10, No. 12 and the them, the recommond y Londe Op. 10, No. 12 and the Nos. 2, 3, 7 and 9 in Op. 25, are the most noteworthy. The Preludes while almost all of them short sketches The Preference white amount my of mem short sketches are most exquisite in inspiration and treatment, and go through a whole gament of musical expression grough a whose gamm or musical expression. But in the midst of all this original production, the pieces claiming the greatest originality are those of the

pieces claiming one general or generally are those of the mational dance form; the Polonaises and Mazurkas, as mational camer torus, the a unumaises and Mazurkas, as Chopin was the first who raised these items of Polish Chojen was the une was caused these items of Polish dance form to the level of the highest musical comdance form to the seven of the inguest musical com-positions, and was unrivaled and even unapproached in Among the Polomises, the grandest, written on the

Among the Foundation, are granuest, written on the broadest Enes is the well-known Revolutionary Polomake in A-flot major, Op. 53. Among the Mazurkas make in re-par major, Cop. 30. ramong the Mazurkas there is an endless variety, a veritable mine of most there as an enuised votation, a verticanse time of most exception melodies, richest and holdest harmonies, all exquirer mercons, so the most wondrous inspiration. the changing inpose or our most wondrous inspiration.

Practically all are masterpieces, and it is hard to make choice among them.

This seems like presenting a rather overwhelming

This seems thee presenting a rather overwhelming number of elimaxes, but when dealing with the product number of chimaxes, but when occaring with the product of Chopin's sunse, can one help the feeling of being of Chopin's impet, can cont below one regime of riches?"

"A country is not arisine or musical when you can get its printe to look at picture, or listen to music, but when its people are themselves artists and componers

-Mas, Escar Stillman Krizer. "Which one of the two powers may lift mon to the highest plane, love or music? That is a to the highest plane, tore or music? That is o problem. But it seems one might say, love canproblem. But it seems one might say love con-not give us an idea of music, while music ex-

not give us an usea of music, while music ex-presses low. But to by separate the one from the frences fore tim very separate the one from incother? Are they not the two wings of the soul?" -BERLIUZ.

A Character Study of Chopin

By the Eminent Composer, Critic and Teacher FELIX BOROWSKI



A Picture of Chopin in His Youth, by the Polish Artist, Mirozewski

T IS ONE of the strangest, as it is one of the regrettable aspects of literary activity that people who have written books about great men and women have seldom been able to dip into the well of truth and bring up a full bucket. It is only of recent years that biographers have learned to be frank; only recently have they learned that the weaknesses and imperfections of humanity are-in regard to genius, at least-not less fascinating than its virtues and its strength. Among the musical immortals who have been hero-worshipped and enddled and generally misrepresented by biographers, none would have a better reason to complainplaining were possible—than Frederic Chopin.

To the majority of missic-loving prople who have taken their ideas of the Polish master from the biographies written by Liszt or Meritz Karasowski, Chopin was a super-poet whose heart was incessantly torn by tragic sorrow and whose body never found surcease from the heetic fever which finally consigned it to the tomb. There was enough truth in the floridly written pages of the composer's biographers to make the figure which they offered to a guilcless world plausible enough. But there was another Chopin, too, a july, fun-loving. healthy, witty Chopin who would have ent a strange figure in the salons wherein Liszt loved to depict himsalons filled with beautiful countesses who, leaning over the piano at which the master poured out his soul, looked into his eyes with unutterable longings, their own suffused with the tears that had been born of emotions stirred by Chonin's art. Livet conceiled but little to truth, when Romance stood by his side and guided his facile pea, and the fluttering, pullid, langorous weaver of poetic sounds was the only Chopin that he could offer to

Healthy and Life-Enjoying

WHILE it is true that the Polish master always was VV delicate in constitution (what the medical pro-fession call the "tubercular diathesis" was probably eviand life-enjoying person, for the greater portion of his life. As a looy be was full of fun and mischief, incresantly playing prants upon his sisters and his school-fellows; and his gift for imitation and caricature was pronounced even in his earliest years. Something will be said of this talent presently, but it is sufficient to allude to it now as showing that Chopin, the sideaphiting impersonator of his schoolmaster; the youth amused his friends with ironic quips, and whose ability

quick, was not always the mournful loiterer in graveyards that many of his posthumous admirers believed. Yet in spite of his frequent sprightliness, Chopin was not the type of boy or man who, if football had been existent or popular in Poland, would have loved to play the game. That he could not endure violence of any kind, whether of action or of language, and that his sensitiveness was almost abnormal, was due to the fact that in

a man' hody Chopin possessed a woman's soul. In his adolescent years the letters which he wrote to his friend Titus Woycicchowski resembled, in their fervor of affection, the type of correspondence which often passes between highly romantic and challient school-"I embrace you heartily and kiss you on the lips if you will permit me," he wrote at nineteen. ings it you wan permit me," he wrote at musecome, "You, my dearest one, do not require my portrait," he wrote in the same period. "Believe me, I am always with you and shall not forget you to the end of my life." It would seem that, in spite of the fact that in Slavonic countries kissing on the cheeks is a common form of salutation among men who are related to each other or who are friends, Chopin's companion thought that a liking for osculation might easily be overdone. "Time passes, I must wash myself," Chopin wrote to Titus in 1880. "Do not kiss me now . . . but you would not kiss me in any case—not even if I anointed myself with Byzantine oils—unless I forced you to do so by magnetic means."

The Feminine in His Nature

T was the feminine element in him that caused Chonin to be so attracted to the society of women, who certainly were more likely to understand and humor him than men would have been. And with this element of the woman in him there mingled also something of the child. Liszt, for once permitting his Polish romanticountesses, made mention in his book of Chopin's naive liking for games. "He loved," said List, "the unin-portant talk of people whom he esteemed; he delighted for the childish pleasures of young people. He passes readily whole evenings in playing blind-man's-buff with young girls, in telling them amusing or funny little stories, in making them laugh the mad laughter of youth, which it gives even more pleasure to hear than the sing-ing of the warbler." Chopin's feminine side had its effect upon his outward bearing. His interest in clothes was remarkable and his understanding of and liking for sartorial effectiveness was akin to Richard Wagner's. Even in his last days, when consumption had ravaged his frame and death had a bony hand upon the master's throat, Chopin was particular as to how he looked The year before death won his victory-in 1848, to

The year before death won his victory—in 1848, to be precise—the pininst-compoor, forced out of Paris by the Revolutice, betook himself to Britain. In Edinburgh he stayed at the house of Dr. Lyschiusky, a Polish refugee, who, having studied medicine in the Scottish capital, remained to practice it there. Mrs. Lyschiasky communicated to Prederick Niecks—one of Chopir's biographers, and his best—the particulars of the master's visit. "Chonin," she said. "rose very late in the day and



A Dearh Mask of Chopin Made a Few Hours



A Picture of Chopin at His Prime, from an Oil Painting by Molezewski

in the morning had soup in his room. His hair was curled doily by the servant; and his shirts, boots and more vain in dress than any woman." Like Wagner, too, Chopin was exceedingly particular as to the elegance

Selecting a Residence

HAVING, in 1839, obtained the assistance of his friend Fontana in the selection of a residence for him in Paris, the master wrote lengthy communications in regard to the details of the new abode, so that Fontana would not be led astray in choosing one which might perchance corrode the composer's sensitive soul. The wall-paper had to be dove-color, "only bright and glossy, also dark green with not too broad stripes . . . I prefer the plain unpretending and neat ones of the shopkeeper's staring colors. Therefore, pearl-color pleases me, for it is neither loud nor does it look vulgar." Having disposed of the important matter of wall-paper, Chopin later turned to the not less weighty business of curtains. Those in his ante-room lead to be grey, and in the bed-room grey, too, but with white muslin cartains under them. There were directions as to red coverings for chairs and sofas.

Having disposed of the furniture, Chopin psased on to coverings for himself. The faithful Fontana was commissioned to purchase at his friend's batter a new speelmen of the season's headgear. It had to be "of year's shape and not too exaggerated." Trousers h Trousers had to be purchased, too. Grey troasers, "something respectable, not striped, but plain and clastic. Also a quiet black velvet waisrocat, but with very little and no lond pattern, some-

Choein's Associates T is not surprising than an individual so fastidious

about his apartment and his clothes should have been comally fastidious in regard to the society in which he moved and had his being. Although he was not of noble birth, Chopin was happiest in aristocratic sur-roundings. From his youth be was the petted darling of aristocrats. In Warsaw he was invited as a child to the massions of Princes Radziwill, Czartoryski, Lu-berlsi; Counts Lempicki, Czetwertynski, Hussarzewski residence in Paris, Chopin plunged himself into the same rarefied atmosphere. "I move in the highest society, among ambassadors, princes and ministers," he wrote in 1831, "and I don't know how I got there, for I did not thrust musclf forward at all. But for me as it were, good taste." So in the French capital the rester of Chopin's friends and acquaintances reads like

the Almanach de Gotha. It was this constant association with aristocracy

which, in part at least, was responsible for Chopin's hyper-refinement. It must not be believed, however, the salons of the noble and the great. No one was less pushing than he. When he traveled from Warsaw to Berlin in 1828 and the acquaintance of the famous men in the Prussian capital would have meant much to him, Chopin contented himself mercly with gazing at them from afar. Writing of a concert at the Berlin Singakademie, at which he was present, Chopin wrote:
"Spontini, Zelter and Felix Mendelssohn-Bartholdy were also there; but I spoke to none of these gentlemen, as I did not think it becoming to introduce myself." was he more assertive in his art. The idea of giving was in more assertive in ins art. 1880 loss of giving a concert in Vienna when, in 1829, he was urged to do so by his friends, terrified this strinking Pole; for Vienna was the city in which Beethoven and Mozart had appeared!

Although Chopin knew his own worth-and what man of genius is ignorant of his worth?-he was not of that band which flaunts its achievements before the faces of all people. Soon after his arrival in Paris he found himself much in the favor and admiration of the con-noisseurs of art. Having stated in a letter to his friend Diewanowski all the fine and flattering things which had been said and done to him by the great artists of the capital, he continued; "Really, if I were somewhat more silly than I am, I might imagine myself already a finished artist; nevertheless, I feel daily how much I still have to learn and become the more conscious of it through my intercourse with the first artists here.

Sensitive to Criticism

M ODEST as he was, Chopin was sensitive to criti-cism if it was unfavorable. When, after he had played at a concert in Vienna, the program of which had included dancing, the planist-composer, having returned to his hotel, heard a gentleman in the coffeeroom, on being asked how he had enjoyed the program, remarked that "the ballet had been very pretty." this so ruffled Chopin's feelings that he left the room in high dudgeon and went to bed. It was generally agreed that Chopin's touch on the piano was over-delicate; but although he read and heard this criticism of his playing incessantly, the master never became reconciled to They are accustomed to the drumming of the native pianoforte virtuosos" he wrate once after reading this judgment upon his delicacy of tone. And he added "I would rather that people say that I play too delicately than too roughly."

Like many artists Chopin had his little eccentricities. Throughout his life he was superstitious. He had a borror of the figures 7 and 13 and would never live in a house which hore either of those numbers. Never, If he could help it, would be set out on a journey the date of which would involve any of the unlucky figures. Nor would Chopin travel or perform any imp labor on a Monday or a Friday-two days regarded in

Poland as being unlucky He thoroughly believed in dreams and presentiments; and, although Chopin may not have had a large number of the former, he had a multitudinous experience of the latter. "I have always a presentiment that I shall leave Warsaw never to return to it; I am convinced that I shall say farewell to my home forever," Chopin wrote in 1830. And that presentiment at least came true, for after he left Poland in that year, he never trod his pative soil again. Occasionally his presentiments of coming trouble were accompanied by walcing nightmares. George Sand had taken Chopin, then beginning his long struggle with the dread disease which eventually brought him to the grave, to Majorca, where they lived at the monastery of Valdemosa (deserted by the monks, who had been expelled and their property confiscated by the State). "Returning," she wrote in Histoire de ma Vie (Story of My Life), "from a nocurred exploration in the ruins with my children, I found him at ten o'clock at night before his piano, his face pale, his eyes wild, and his hair almost standing on end. It was some minutes before he could recognize us."

Affairs of the Heart

THE mention of George Sand naturally leads to some mention of Chopin's affairs of the heart. What with the composer's constant association with the fair sex, the petting which he received from princesses and others of noble birth, the romantic flavor of his music and, particularly, the halderdash written in his hiography by Liszt, Chopin has been believed by most

people to have been one of the Great Lovers. As a matter of fact he was nothing of the sort. Liszt, who must have been puzzled at the retionec of his who having so many opportunities for stalking the fair and noble game, remained placidly aloof.

Three passions made up the sum of Chopin's life of The first was his absorption in Constantia Gladkowska, who came into his life when he was nineteen years of age. The young lady was a vocalist and a student at the Warsaw Conservatorium. It was charac-The young lady was a vocalist and a teristic of Chopin's diffidence and lack of assertiveness that for long he carried his passion in his secret breast, able even to meet the maiden whom he so adored Only the pen of the poetic Lisat can do justice to the offair of Miss Gladkowska, "Like the Madonnas of Luini whose looks are so full of earnest tenderness, this young girl was sweet and beautiful. No doubt the sadness increased in that pure soul when she knew that no devotion tender as her own, ever came to sweeten the existence of one whom she had adored with that ingenous submission, that exclusive devotion, that entire selfforgetfulorss, naive and subline, which transform the

There can be no doubt that Chopin was deeply smitten by Miss Gladkowska. Yet he did not propose to pursue her with importunities. "God forbid that she should suffer on my account," he wrote to John Matuszynski in 1830. "Set her saind at rest and tell her that as long as my heart beats I shall not cease to adore her. Tell her that even after my death my ashes shall be strewn mer man even after my quan my some sould be streen under her feet. Still, all this is yet too little; you might tell her a great deal more." Chopin might have been more recerved in his assurances if he had considered the possibilities of the future. Not very long after the infatuated composer had left Warsaw, Miss Gladkowska caused it to become unnecessary for her lover to make arrangements to have his ashes strewn under her feet, for she married a Mr. Grabowski, who was unromantic-ally in business in Warsaw. But Chopin too, must have been glad later that his passionate avowals were not destined to achieve the semi-immortality of the printed page until after he had departed to a bourne in which there is no lovemsking or giving in marriage. For in 1835 Chopin fell in love again.

Another Insmorata THIS TIME his inamorata was Maria Wadzinska, the sister of two boys who had been friends of the com-poser in his earlier Warsaw days. Chopin met the family, after a long separation due to his expatriation, at Dres den in 1835. Miss Wodzinska was then 19 years of age bleet with a swelt figure, black eyes, which Nircks declared were full of sweetness, reverie and restrained fire. a lovely month around which there played "a smile of ineffable voluptuousness." It is not surprising that to mensuse voluprocossess. It is not surprising that to such a charmer Chopin made a quick capitulation. Maris's father was not particularly pleased with the intelligence which ic received from his brother, at whose house in Dresden the Wodrinskas were residing, that the young lady and the fascinating plantst were much together in shadowy corners and at the piano-at which of course, the young man would be entirely irresistible. Monitory coughs from the nucle had no effect upon these interesting tites-d-tites; still no immediate crisis dis-turbed the seconity of the Dresden visit. Maria and her brothers went back to their Polish domicile. Chopin, at the hour of parting, improvising a valse which later he sent her from Paris and which he entitled "L'Adieu. The following summer they went to Marienbad and Chopin went too. This time the orisis arrived. After a series of long walks in the woods and much arden music-making at the piano Chopin proposed, "Could Maria," he said, "Enk her fate to his forever and be the continual inspiration of his life?" Alas! Maria could not. The Chopin affair already had been discussed it seemed, by Count Wodzinski and his wife and both had Chopin loved aristocracy he was not an aristocrat, and Count Wodzinska was the owner of an ancient name and of Polish estates of more basis any analysis of the cruelty of destiny, but the must do as she was told. So there was another parting and the following year Chopen's flame was allied to Count Frederick Skarbek, who, it may be

The master's third and last love-affair was more serious than those which had gone before. not the place, nor is there the space in which to ento history as George Sand. This woman, whose literary

that is imposed upon me as a duty," she once said, "becomes bateful to me." By that token, her marriage Casimir Dudevant was likely to end, as it did, in disaste By that token, her marriage to Having lost a husband, George Sand consoled herself with the affections of various gentlemen, the most disinguished of whom-before Ghopin drifted into her path
was the poet, Alfred de Musset. When it is remembered that Chopin's sensitive soul was unutierly unable endure the least violence of thought or action, and that anything that was bizarre or crude gave him actual pain, it is difficult to understand the fascination which George Sand had for him. For that lady was the antithesis of all that the delicately-souled romanticist believed a woman cught to be. She was fierce, obstinate, lacking in even the elements of decorum, lacking equally in dignity-and she smoked cigars! Perhaps it was hecause she was the exact opposite of himself that Chopin was drawn toward this extraordinary woman, who had as much of the musculine in her make-up as he had of the feminine in his.

The two met for the first time in 1836 at a reception given by the Marquis de Custine in Paris. biographic rhapsodists have outdone themselves in describing the occasion. According to Louis Enault. Chopin was performing on the plane, "playing one of Choppin was personning on ore plant, paying one of those ballabjects, floating on the dreamy seets of nations, belong to the artist who likes to take them. Suddenly, in the middle of the ballad, he perceived, close to the door, immovable and pale, the beautiful face of Leila (alias George Sand). "She fixed her passionate and sombre eyes upon him. The impressionable artist felt at the same time pain and pleasure. Others might listen to him. He played only for her. They met again. From this moment fears vanished and these two noble coals understood each other-or believed that they unders ood

each other. Karasowski gave an account of the meeting scarcely

less thrilling. According to him, Chopin looked up from less thrilling. According to min, enopin looked up trom his improvisation to perceive "a plainly-dressed lady, who, leaning on the instrument, seemed to wish to read his soul with her dark and fiery eyes." Mme. Sand, Karasowski with her dark and nery eyes. Dame, Sand, Karasowski adds, "wore a silk dress which exhaled a fragrance of . Speaking to Chopin with a deep, sweet voice, she made some remarks upon his playing and especially upon the contents of his improvisation. Fredespecially upon the contents of his improvisation. Preg-eric listened to her with pleasure and emotion; and while words full of sparkling wit and indescribable poetry flowed from the lady's eloquent lips, he felt that he was understood as he had never been before." That the biographers really were romancing when that not begrapoers reasy were romancing when they declared that the Polish master had become thus they occurred upon the stren's net is plain from a immediately a captive in the siren's net is plain from a letter written by Chopin himself, in which he said, letter written by Coopin innsert, in which he said, "Yesterday I met George Sand. She made a disagreeable And Ferdinand Hiller recalled that impression on me. And terramana runer recalled that after another meeting with the famous authoress at

Liszt's apartments, Chopin said to him on the war home. "What a repellent woman the Sand is! But is she really "What a repetient woman toe Sound 151 But 15 she realty a woman? I am inclined to doubt it." Yet his ultimate reaction to Sand's charms, such as they were, was that reaction to Sanu's custing, such as they were, was that which is known to all the world. For some eight years this ill-associed pair walked together down the path of Finally there was a quarrel-no one knows preeisely what it was about—and after 1848 they met no But long before that Chopin had been ill, and hore and happiness and even music melted their raptures for him when the tounb was well in sight,

Chopin Reflections

"PLAY as you feel."

"Time is the soul of music."

"Listen carefully and often to great singers."

"I cannot create a new school, because I do not even

"It is my conviction that he is the happier man who is able to execute his compositions himself."

"Let your accompanying hand be your conductor, and "Let your accompanying many be your conductor, as let it keep time, even while your other hand plays rubato. "I owe it to the public and to myself to publish only good things. I kept to this resolution all my life.



CHOPIN'S LAST INSPIRATION

A famous picture by the Polish artist, Joseph M. Krees, showing the grim spirit of Death creeping in upon the great master

Episodes on the Life of Chopin

Milestones, Musical and Otherwise, in the Career of the Most Famous Master of Piano Music

By WILLIAM ROBERTS TILFORD

HEN Frederic Francois Chogin Grenomenced Frederic Francosks Chogin Grenomenced Company was born at Zelasowa. Wols, Poland, February 22, 1810, at the height of his currer. Vision, path followed vestory, and he was turning his covetons eyes toward four incorted in the air arms: was Poland, proud and with cortel in the air arms: was Poland, proud and with cortel in the air arms: was Poland, proud and with cortel in the air arms: was Poland, proud and tury of warfare during which Poland had been variously particle out to the neighbors. Roman, Austria and Prancel Company of the "Little Corporal" on making with the air of the "Little Corporal" on making with the air and the Corporal was a supported by the control of the "Little Corporal" on making with the air and the Corporal was a supported by the control of the "Little Corporal" on making with the air and the control of the "Little Corporal" on making with the air and the control of the Corporal was a support of the control of the Corporal was a control of the con

Fredere Copie was been of a French father (who In Pollad was been as Storoga and a Pollad soller for the Pollad was been as Storoga and a Pollad soller for the great popular which have been been affined or two great popular which have been been affined or two great popular which have been been to Hunder, mether of his parents was an side. The contract of the parents was a market pollar for the pollar popular pollar pol

A Fragite Child, a Fragile Man

CHOPIN never could be classed as even approaching robust physical power List described him as "frag-le and sickly". Notwithstanding this, he was vivacious in his youth. His taste was exquisite and he formed in his childhood an aversion for coarse people or those with lad namners. From his earliest years a great

child be had the halsi of playing with his eyes cust appared in thought to the source of his invigation. Once when the boy was playing in the rooms of the Grand Duke Coestantine, the gruff Brassin bear grasped the little Chopin by the shealder in apprehension and exclaimed. "Blow-why do you always lock unward? What is it you see up there? Does your masis come from there?" The frightened child reashed away from the

Liszt-The Rhapsodist

FRANK LISET, abony, a ringuodu, pulse of his youthing long than 'Chopen could easily read the youthing long than 'Chopen could easily read the youthing long than the county of the present of the youth and than was enabled easily to leave that a strange instead of the county of roots, of the county of the coun

After having listened to the honeyed words of the Polish mbility, particularly to those of his patrox, Prince Radizivill, Chopin longed for experiences in their controls. In September, 1828, in company with a professor of zelology from the University (Dr. Jarodch), he made the five-day try to De Feiti in stage-coaches over "impo sible" reads. There, owing to his companion, he was threat that capitally capitally and the professor of zelology from the companion he was threat that capitally capitally and the companion, he was threat that capitally capitally and the professor of the companion he was threat that capitally capitally and the professor of the companion have the professor of the companion of the capital capital capitally and the capital cap

to his emberrassoment, as he had no desire to pose as a seavatt. His goodstry was artificial, A rose concert he said more alternative control to the said more alternative colors and greatly as he desired to meet the older Master, Coopies could not embodied, minuted to prefer the most without a formal innovaluation. Chopsis when the commenced to play in the partie of a held and to a came running from all directions to hear him, although he was still unknown. On one occasion the health larger was so spellomed that he doubt here were all the control of the said control of the control of the said contro

In content with lefts perliminary amonomenous. In a success name mixed: The forement uses and wenter of the brilliant Austrian capital immediately commoned of the brilliant Austrian capital immediately commoned for the content of the content of the content of the Cheyfria are was systemate and his ingrovitations or the pointst quart from the content half. Cheyfria personal models; and his beatmany about meeting people to the pointst quart from the content half. Cheyfria personal models; and his beatmany about meeting people between the content of the content of a Madam Debryeles. Desiring to please a comparise, let were, be was persuaded to go to the beam of a Madam Debryeles. Desiring to please a comparise, let were, the was persuaded to go to the point of a Madam Debryeles. Desiring to please a comparise, let were the was persuaded with the second of the content of the time. The was a final perturbation of the content of the content of the way the principle and the corner principle.

Chopin in a New World

On THE first of November, 1830, Chopin left Warsaw never to see his native land again. At this time, it should be remembtred, he was comparatively unknown as a composer. It is tree that he had already written his materity concrets in E-minor, had played it at a concret in August of that year and had doubtless written many other compositions. The only works then pubPage 104 lished were the Rondo for Piano and the Variations for

During the following six years he published fifty-five best-lenown works. Notwithstanding the fact that be night have had these manuscripts in hand, it was a brake bidertaking for a young composer to start out into the great world with the knowledge that under the severe-conditioners of travel he would probably never see his again land again. 'As he sorrowfully left War-aw he did not know that his friends had prepared a dramatic surprise for hom. Reaching the first village on his lift met his Teacher, El-ner, and the pupils of the Conservatoire who sang a cantata composed for the occusion just handed him a silver cohiet. The golder was filled with the earth of his beloved Poland-earth The gobiet that only ajnetien years later was sprinkled upon his carket in Pere la Chaise, in Paris.

His gost was Paris; but on the way he stopped at many places. At Breshin, Schmibel praised Chopin's playing, bid asserted that altogether he was a fine pitnist he could not compose. At Dresden he gave us the key to one of his sources of inspiration. He said to a friend If Lityed here I would go to the Gallery every week, for Thing are pictures there at the sight of which I imagine inside."

In Victor be was chaprined to find that notwithstand-

ing his previous successes he was literally forgos-ten. The jublishers rejected his compositions—works which since made fortunes for others. He was so disconraged, that he contemplated returning to his home, and would have done so if he had not feared that he he of furden to his father. In fact, he even went so fat as to think of suicide. The failure of a concert made it precessary for him to write home for funds to

He started on the journey to the French capital in July. At Munich be gave a contert to enable him to continue the trip. It was fairly successful. At Stuttgart he harned the news of the Russian captivation of Warsate and spent days in panic until he learned of the safety of his loved ones.

Stuffy on a

Paris-1831

CHOPIN arrived in the French capital at an hour when the interest in literature, in art and in music had reached a very high standard. Louis Philippe was emperor. Hugo, Donns, Balsue, George Sand, de Gautier, Chateanbriand, Bandelaire, Merimee, Scribe and Saint-Benve were in the full flush of their genius. Rossini, Meyerbeer, Auber, Liszt, Robini, Lablache, Berlioz and others made a brilliant coterie of musicians. Art was everywhere. Small wander that Chopin, with his balf-French parentage, found this a Chopin went to the conseited Kalkbrenner for advice.

and tells of the meeting: "He proposed to teach me for three years and to make a great artist of me. But I do not wish to be an imitation of him and three years are too long a time for me. After having watched me attentively he came to the conclusion that I had no method, that although I was at present in a very fair to play there would be no longer a representative of the grand old plane school left."

Chopin made his Parisian debut in 1832. The concert was not financially succe-sful, but it did establish young composer's reputation. List, Mendel-solm, Hilpearse. for a time of emigrating to America. Through Prince Radziwill, however, he was introduced to the home of the Rothschilds, and from that time on he was embled

Chopin as a Pianist

PARIS became the axis of his orbit and thereafter it remained his home. Great men and women were of playing was often too delicate to please some of his critics. There is a story of Thalberg, who returning

List upon one occasion, "I am not at all fit for giving cates me: I feel paralysed by its strange look and the Heller went so far as to state that at times Chopin's

said; "Those who heard Chopin play may well say they said: Those who neard Chopin play may well say they never heard anything approaching his playing. It was like his music. And what virtuosity, what strength, what force! But it lasted only several minutes." Here we have two sharply contrasting reports, one intimating that his performances were like keyboard colowebs, the other indicating great force. The truth is half way between. From all accounts, Choosin was canable of very short, nowerful messages; but he exhausted his strength to rapidly that there were no long-sustained fortes. His playing and his teaching were subject to fits of excitement. Mathias reports that he once saw Chopin so angry at a pupil that he raised a chair in the air and broke it upon the floor. "Teaching Characteristics of Chopin

F CHOPIN had a "method" of procedure in teaching pignoforte technic it was certainly based upon Clementi's Gradus ad Parmassum. It is said that he required all of his pupils to prepare through this book was particularly insistent that the pupil should have a thorough technical training in scales, arpeggios and finger exercises. He excused no one from this. The fingers, and particularly those of the left hand, were trained to move with perfect independence. He did not hesitate to break the old tradition which fiterally probibited the use of the thumb and little finger upon the black keys except in very unusual cases. His fingering was absolutely unique in that he always accommodated the fingers to the keyboard. He thought nothing of passing the second and third fagers over the fourth. Chopin's own hand must have been remarkably clastic It was not a large hand in any way, but according to Heller "It was a wonderful sight to see Chopin's small hand expand and cover a third of the keyboard. It was like the onesion of the month of a serient about to swallow a rabbit whole."

It is well known that Chopin attempted to write a "method" but never got bejoind the opening paragraphs.
This fragment was given to the Princess Czartoryska, by Chopin's teacher, and is reproduced here No one notices inequality in the power of the notes

of a scale when it is played very fast and equally, as regards time. In a good mechanism the aim is not to play everything with an equal sound, but to acquire a beaut ful quality of touch and a perfect shading. For a long time players have acted against sature in seeking to give equal power to each finger. On the contrary, each finger should have an appropriate part assigned it. thumb his the greatest power, being the thickest finger and the freest. Then comes the little finger, at the other extremity of the hand. The middle finger is the main support of the hand, and is assisted by the fir Finally comes the third, the weakest one. As to the Stamese twin of the middle finger, some players try to force it with all their might to become independent. thing impo-sible, and most likely unnecessary. There are, then, many different qualities of sound, just as there are several fugers. The point is to utilize the differ-ence; and this, in other words, is the art of fugering." The novelty of Chopin's own compositions was such

that even as thoroughly schooled a planist as Moscheles found many passages which he was unable to master. Later he admitted that moder the bands of Choose these very passages resulted in "the most charming originality of execution, the bursh and dilettante-like modulations which I could never get over when play-ing his compositions ceased to offend when his delicate fairy fingers glided over them." Mendelssohn was entranced by the playing of Chopen and said of him:
"There is something so thoroughly original and materly about his pissoforte playing that he may be called a truly perfect virtuoso

When was Chopin Born?

SOME years ago the Musical Courser in a short article Chopin's death as March 1, 1809, one giving it as Feb-The dispute is century old. According to Henry T Plack, who translates the haptismal certificate of the chareh in which Chopin was christened, we can hardly question the written word of the priest who wrote. "I question the written word of the prixel wno wrote, "I, the above, have performed the corrmsty of hastiring in water a laoy with the double name of Frederic Franceis on the 22nd day of February, sou of the musicians Nicolai Chopput, Frenchustur, and Justina Krayamawaka, his legal sponse." Huncker and Baker credit this date. However, since the date of a man's birth is the thine with which he has least to do the matter is purely one That Chopm hunself was nucertain as to the date of

his hirth is revealed in a letter reprinted in Desight's The writer (J. D'ortigne) is one of the many who

attempted to become biographers of Chopin during the composer's lifetime. In his letter he reports a conver-"At the period of which I am speaking. Chopin did not exactly know his age, for I find in my notes that he was born at Zalazowa-Wala, about 1810. It is impossi-

sation with the master.

ble for us, I wrote, to give more exactly the date of his birth. He, bimself, could only fix approximately, the day on which he saw the light, by a watch sent him. 1830, by Mad Catalani, and on which were cagraved the words, Green by Mad. Catalani to young Frederick Chapin, aged ten years. This, by the way, leads us to suppose that, in his horhood he was a little prodicy, a fact, however, of which he did not hoast. To return to Chooin's age. M. Barbedette asserts that he was born on the 1st of March, 1810, M. Fétis, in the new edition of his Biographic universelle des Musiciens, fixes on the 8th of March in the same year as the correct date.

First Lesson on the Keyboard By M. E. Jamesi

MANY children approach the piano as a strange big world to explore. The keyboard is the path to they know not what experiences. They are thrilled, best they are timid. A wise teacher will foster the thrill. but take away the timidity by associating the kerboard the most vivid part of var piano, with something intimately connected with child life. Children love stories about almost anything, but a story which can be connected with themselves or other children always makes the strongest appeal.

Realizing this, I tell my pupils that the white keys are little white hoys and the black keys are little colored fellows. Now for all of these children we have only seven names; so, in order that they shall all have a name, the same one must be used many times. But fame, the sales one man be used many times. Low it is easy to remember who has which mame, because of the way the children are arranged. For instance there

"Two little colored boys Right in front of me; E cours above them,

Now wherever there are two colored hoys standing close together. "E comes above them,

The pupil can pick out E's and C's all over the piano saying the rhyme as he moves his hand over the possession the rhyme as he moves his hand over the key-But the colored boys do not always come in twos.

There are many groups of three colored hoys, and they have different white children among them. When there "Three little colored boys

Sitting in a row, B comes allove them And F comes below."

From this all the B's and F's are found. The pupil now knows all the E's, C's, B's and F's. Knowing these, and knowing how the first seven letters of the alphabet are arranged, it is easy for the child to discover for himself the position of D who is always guarded by two colored boys and walks between them.

This lesson fills the child with pride. He knows so much more than he knew at the beginning of the ksson, and can claim the acquaintance of many neo son, one can continue acquisimance or many refricases, mack and woule, waxon he is anxious to moduce to the whole family at home, with the result that everyone is rectang "Three little colored boys," and the pupil comes back confident, electrial and keen for

Can You Discriminate? By Eutoka Heiller Nickelsen

Can you explain the difference between-

- Pulsation and Rhythin? Relative Patch and Absolute Pitch?
- Remove a new man Account a new .
 Primary Account and Secondary Account? 5. Augmentation and a "Suspension" An Attenuation and a Suspection?
 A Prelude and an Introduction? 8. Musical Orthography and Musical Chirography?

The Genius of Chopin

By the Distinguished Planist
MORITZ ROSENTHAL

[EDTOR'S NOTE: Mr. Rounthal, world-funed for his playing of (Indips, world-or his playing of (Indips, world-or his playing of (Indips, world-or his playing of Indips, world-or his playing of the playing of the Lindberg Configuration of the Lord of the Lord or his paper of the Lord or his paper of the Lord or his playing of the Lord of the Refuel Facility. His drbit as a pinnist was made in 1876, in Viewn, where he flayed Chaping, "I'-Missor Concerto."

ITH "Chopin doux et harmonieux genie," Lisat began his memorial for the friend that he lost too soon.

Robert Schumans wrote about the Chopin Preludes: "They are like ruins, the wings of eagles scattered around in every wind."

Again in the same critician, he says, "They are, unreover, like the pears, and over-prising that Chopis wrote has in it the indebtle feeding. Frederick Chapis wrote this in the indebtle feeding. Frederick Chapis wrote this, the indebtle feeding. Frederick Chapis wrote this, breathing of his genies. He is an always will be the most diving and the promise and surgest will be the most diving and the promise and page and the to them by Few musiciants have had a higher place given to them by composers are forever hantling for their own hards Alast. Those who follow the Munes rarvely have time.

cough for the consideration of the qualent of eithers."

Only the exceptional personalities ever pay tributes
of this kind to use of their conferen. In all the history
of this kind to use of their conferen. In all the history
of the consecutation of their exceptional contents in abort
years of consecutation of their exceptional contents in abort
writes of Chopin. In the war fail the energy of the opening of their conference and their exceptions of their conference and their conference are witnedly revolutions in music. The introduct
and the exceusion of a munical thought were the name
thing to him. He did not merely aim, he aboveys list.

Three is a softenively to be found in the rare, exolic, and mystical character of his melodites. His musical logic it exceedingly forceful and it has a greatness comparable only to the lines of Rafael.

With all this, there is the vokanic power and richness of the modern soal, reaching into the Infinite. In the

great climaxes of his flights of genitos, he speaks, not in tones, but in thunder-holts. Indeed, he has charged some of his musical musterploces with vertiable musical dynamite, revealing his phenomenal personality for all future generations.

All through his Nocturnes or his Preludes he leads us

into the encluanting atmosphere of a tropical night. His immortal melodies reem to fift around us like moon-moths in the flame of his great soul.

Schumann on Chopin

MANY OF Capité, contraparatie were examined; and reviewed in the writings of critics of the time. In the case of Capité, however, early a very feer of his thin-case of Capité, however, early a very feer of his thin-capité, and the course du height, the capité de partie of the course du height, however, leads of the course du height, the were lequed there-sighted exists of the course of the c

period. Therefore, we find is the important Eurified and the Cookin data with an interface of the Cookin data with an interface of the Cookin data with an interface of the Manufacka, Scheme data with a cookin data with a correlative a blook part that manuface and narrow-minded a town of the cookin data with a correlative a blook must be also discovered in the data with a correlative a blook must be also discovered and the cookin data with a contribution of the cookin data with the cooking of the cook

From 1876 to 1878, he was a pupil of Lise's at Weimar and Rome, keeping in touch with the great master until the latter's death. In 1878, he began to make extensive tours as a

in 1000, ne organ to make extensive tours as a pinnist, astonishing the cutter unsisted world with his prodigious technic. He then relited for six years and took the classical course at the Statts Gyunasium in Vienna, at the same time studying philosophy and aesthetics at the University of



With this did The Muzical World persistently and violently attack Chopin, notwithstanding innumerable protests coming from musicians. Even in our own times, critics have not hesitated to ostracize Chopin and place him in the group of virtuovos

and drawing room composers.

Even in the year 1910, at the Centeury of Chopia, the famous Viennese, Herr Doctor Julius Korngold (father of the composer, Eric Korngold), committed hurself paying that Chopia caused be included among the very greatest composers.

In the choing years of the last century James Hunelor, the Amerikan cribe and author, in his estimable book "Chopin, the Man of Musicians," becomes a lytic rhapsodist in describing the object of his love and of his fervor, Frederic Chopin. Huneker was also a composer and a pupil of Rafael Joerfly.

Agam, Dr. Hugo Lichentrich, the Polish critic, whe was educated partly in America at Harvard University, where he studied music under Professor J. K. Payne,



CHOPIN'S HAND

From a Cast Made During the Composer's Lifetime
(Note the Brood Finger Tips.)

Vienna, with Zimmerman, Brentano and the great Hanslick, as teachers.

With this splendid educational background and incessant practice, he has remained one of the very great virtuous of the age. His comments upon Chopin are worthy of carnest attention. In Viena in 1913, he was persanded by Deciet to put these into print. We have the pleasure of reproducing them here as of expectal interest.]

and later at the Berlin High School of Music and at the University of Berlin, published in 1905 a valuable review of Chopia indicating the great importance of the harmonic advances unde by the Polish master Carl Fuchs, a friend and pupil of Netzsche, has revealed

in numerous articles the strong individuality of Chopin; and Adolph Weismann, with his reputation as an extreme conservative, has now written a book upon Chopin. mum's book, which, according to the author, is admit tedly a confession of his admiration for Chopin, devotes two lumbred and seven short nages to a lively and enthus astic opposition to the sharp prejudices which some musi cians of the nest have held against the musicianship of Chopin. However, when Weismann discusses the music of the great Polish composer, from a psychological standpoint and also from the standpoint of the essence of its real musical worth, especially is those pages where Chopin and George Sand arrive, he is onite frequently in error, Perhaps this is because in his own breast he feels tender emotions marked by ardent desires, and these bring forth a stronger echo than the herose emotions of Since Chopin is not merely the Byron or the Heine of the piano, but also the Tyrtaeus of his own people."

Choole's Sacrifice HAVE never had very much belief in the opinion that Chopin was a slave to his soul and his senses. I would far rather believe that he was more influenced by the inimitable chivalry and gallantry of his Polish race. There is no doubt that Chopin sacrificed himself in many things, because he felt that his own life was of very little significance in comparison with the high artistic nature that had been given to him. When, however, he was located at Castle Nohant, in Majores, he was far away from the inevitable poise and dis of a metropolis, and where George Sand with her soft hand kept unessi ness away from him, he could transcribe his ideas to paper as they really came to him. His pitiful condition after the breach with George Sand indicated not merely that his pride was unbroken, but also that his baughty and virile strength of character, under such an affliction, was maintained in a manner indicating those characteristics of force which Weismann dwells upon. Chopin, one day, after the breach, met George Sand at the door of Madam Marliani's, wife of the Spanish Counsul at Paris. He sainted her, and when he told her that her daughter, Solunge, had a child and that she was feeling well, Mad-ame Sand merely replied, asking Chopin how he himself fch. Although the meeting must have been an extremely painful one for Chopin, the master expressed his thanks, asked the porter to open the door, and refused any overtures for a reconciliation. George Sand apparently thought little of her grandmotherly dignity and thought a great deal of her more or less motherly attitude toward She, herself, was as proud as Circe. Imagine what

hamiliation it must have been to have had her friendship duranded in such a way by Chopin. In the charmin Weissmun's book under, 'The Psychology of the Musician's he makes a bridge from the mun to the compalathough he finds it difficult to deal with determination was the companion of the companion of the companion of how much of Chopin's work is insentential and how much chain of great materiplace which this composer preclude of great materiplace which this composer pre-

Unless the composer has an all-pervading genins, unless lar intellect continually grides his work, we will find in his compositions flushes of implication, occasional confined passages mixed up with logical ideas, but Weismann, who was a very arrate critic, found in the works

"Tyrineus was a Greet part who flourished about 980 C. He sa bragilied the Spottants by his our like some bug part of the same than the same that some than the same than

of Chopin nothing of this sort. He went so far as to say that in Chopin we find a beautiful virgin forest in which there are no weeds growing. This same Weismann, who talked of the accidental harmonics in Wagner, endeavors to make clearer in the works of Chorin the things that appear as the natural development of the whole: whereas with smaller intellects, the invention is not only lame, but the works are subject to caprices which bear no structural relation to the commosition. Weismann mentions in this connection the exercises of harmony which appear in modern compositions. These extreises have very little relation to the organic whole of these. In Chopin he finds that all the issovrations are natural. Weismann is in his own element when he studies these compositions analytically. At times he does not realize the innate character of Chopin. In fact, in speaking about one of the Nocturnes, he refers to it as hot-house air, the eternal song of love, shricks, soft crying in a quiet prayer

The Nocturnes of Chopin seem to know everything and everybody. They are often protests against aristocratic states of society and tend to annihilate the weak. Weismann did a great service in publishing the collected letters of Chopin. Through these he shows the great composer as a reserved man with a kind demeanor. conversation was often lined with spiritual glimpses and occasionally there were sharp satirical invectives. Some times Chopin is cool, sometimes he is critical and at other times he is over-enthusiastic. Now and then he makes ironic remarks about art. One of Chopin's characteristics was that he avoided giving the program significance of his works. That is, he would not personally and did not personally desire to have people imagine anything about them except as pure masic. He did not look upon them himself as pictures. He realized that every listener to the Chopin compositions would feel a different pactic significance; that he would make his own program; build up his own reveries and fantasses, and that the same composition might have a totally different effect upon

ten different individuals. Chopin also refused to discuss the aesthetics of the art of music. Possibly because, as a kind of musical dictator, he felt his own works should establish the laws. What Chopin has put into his compositions can never be even imagined in words. Every one is the nortal of a dream world, so intangible and yet so real, so delicate and yet so virile, that no master of his time could be said to have equalled him in this respect.

Chopin Character Lines

CHOPEN described himself as "In this world like the E string of a violin on a contrabase."

Kind, generous and forbearing, he could yet rate his of the least of the mouial services he often demanded of A man of education and culture, he was governed by

the most whimsical uperstitions. He had a horror of the numbers seven and thirteen. Like Rossini, he never undertake nothing of importance on a Monday or Friday, these being unlucky days in Poland

List said that 'he could forgive in the noblest man ner." Yet it was but a half-forgiveness. Hadow says that he lacked that broad senic of pardon which effaces the source of its necessity. If wounded, he could wish no ill to his adversory, but the sear remai

Chopin and Schumann Play "Quits"

WHEN Chopin's variations for piano, with orchestras accompaniment, on Mozart's La ci duran la nune, in spired Schumann's notable enlogy, "Hats off, gentleman! A genius," it was not only the first journalistic recognition of Chopin as a composer, but also spoke volumes for

From Chonin this elicited no warmth of appreciation or enthusiasm for either his protamor t or his works. He could praise Bellini; but for Schumann's Carneral (one of the works which has served best to preserve and popularize his name and fame) he could only declare that it really was not music at all-certainly one of the

The story goes that Schumann sent to Heller a copy of the Carneral for presentation to Chupin. The volume was richly hound, the title page being printed in colors the suave Chopin it seems alien.

Those who hold to the theory of vengeance to the erildoor will get some satisfaction from Schumann's later

Chopin Chronology

1809-Born, Zelozowa Wola, Poland, March I. 1818-Played a concerto by Gyrowitz in public, Feb-

1820-Madame Catalani gave the lad a watch for his

1822-Discontinued lessons with Adalbert Zveny, his first teacher. 1824-Entered the Lycoum and began piano Irasona

with Joseph Elemen 1825-Played first movement of concerto by Moscheles

1825-Publication of his Op. L. 1825-Wrote Mapurhas in G and B-flat Major

1826-Spent part of the summer at watering-places to conserate from overwork 1827-Studies at the Lyceum ended. Carried off the

1828-Published La ci darem la sumo, variations for

iano and orchestra. 1828—Visited Berlin and Vienna. 1829—Visited Vienna in July, playing in two concerts. 1829-Visited in October the Prince Radziwill. 1830-Met Mile. Sorting, whose singing he extrava gantly admired, probably because it displayed much the ame characteristics as his own abasing

1830-Played his F-Minor Concerto at his first Warconcert, March 17. 1830-Concert at Warsaw, October 11. Played his Concerto in E-Minor.

1830-Left Warsaw November 1. At Wola the puni of the Conservatorium sang a cantata by Elsner, in Chopin's honor. At a basquet by Elsner and friends a silver goblet filled with Polish soil was presented to the composer in the name of all. 1830-Arrived in Viewna late in November.

1830-Met Hummel late in December, 1831-Played at a concert in the Redoutensaal, April 4. 1831-Left for Munich, July 20. Gave concert

Amount 28 1831-Sestronler, at Stortegart, wrote the "Revolutionary Etude" on hearing of the taking of Warsaw by the Russiane

1831-First performance of a Chosin composition in Germany occurred at the Leipsig Gewandhaus, October 27, when Julius Knorr played the variations on La ci

1831—Played the E-Minor Concerto for Kallibrenner in Paris, December 16. 1832-Concert given in Paris, February 26. E-Minor Concerto, mazuricas and necturines. "Took everybody

1832-Played at concert of the Prince de la Moskowa for the poor, May 20. 1832-1833-Became an acknowledged pianistic luminary

of Paris 1832-Played with Liggt and Hiller, Bath's concerto for three pianos, December 15.

1833-Played with Liszt and the brothers Herz in a countet for eight hands on two planes at concert of April 3 1833-Became known to the world as a compos-

1834 First criticism of Chopin's compositious in a French musical paper, in the Revue Musicale of Jan-1834-With Mendelssolin at the Lower Rhenish Music

Festival at Whitsuntide. 1834-1835-Chepin's busiest and last season as a 1835-Played at a benefit concert of Habeneck, April

26, 1835, which is notable as the only concert of the Société des Concerts du Conservatoire in which he took 1836-Coursets in F-Minor published in April.

1836-Arrived in Leipsig September 15, 1837-Published Imprompts in A-flat Major, Scherge

in B-flot Minor. Value Brillaute in A-flot major, and many other works less known. 1838-Appeared at court, February 25, playing mostly

1838-Went to Island of Majorca for the Winter. companied by George Sand and her children,

1838-1839-Wrote most of the Preludes. 1838-Took quarters in the Carthusian Monastery of Valdemosa, December 15. Chopin in precarious localth. 1839-Left Majorca in February. In Marseilles,

1839-Visited Cenes in May, 1839-Settled in George Sand's home at Nohant

1839-At Paris late in October, Chopin and George

1839-Proludes, Op. 28, his only compositions published this year

tished cans year.

1840—Sousta in B-flat Minor, Op. 35, published in May.

Ballade in F-Major; Value Brillante, Op. 42; Scherzo
in C-sharp Minor and Polonaise in A-Major also among compositions published this year.

1841-Taxastelle in A-flat; Ballade in A-flat Major; and Nocturnes, Op. 48, among compositions published

1841-Chopen's genius as a composer reached its senith 1841-Gave concert (semi-public) at Pleyel's rooms April 26; of which Le Menestrel named Chopin "the king of the fite, who was overwhelmed with braves."

1842—Gave concert (semi-public) at Pleyel's rooms, February 21-the audience consisting of a select circle of pupils and friends from among the most elegant families and of eminent artists. 1842-No compositions published.

1843-1847-A story of gradually declining health and of increasing uneventfulness. of increasing has ventilliness.

1843—Publications: Allegro Viruce, Op. 51; Troisième Impromptu (G-flat major); Quatrième Ballade
(F-Minor) Polonaire in A-flat Major; and Scherzo Op.

1844-Publications: Nocturnes, Op. 55; Trois Mazur. has. On. 36.

az, Op. 56. 1845—Berceuse, Op. 57: Sounta in B-Minor, Op. 59. 1846—Publications: Trois Mazurkaz, Op. 59: Bar-arolle in F-sharp Minor, Op. 60; Polomaise-Fontasie, Op. 61; Deux Nocturnes, Op. 62. 1838-1846-Chopin each year passed three or four

months at Nobant. 1847-Publications: Trois Mazurkos, Op. 63; Trois Valses, Op. 64; Sonata in G-Minor, Op. 65, 1847-Associations with George Sand came to an

abrupt and painful cod. stuft and paintus cost.

1848—Last concert (private) in Paris, February 16.

1848—Fled from The Revolution to London, arriving

1848-Concerts at private homes: Lady Blessington. Duchess of Southerland, Lady Falmouth and Mrs.

Sartoris, in London. 1848 Appeared privately at Manchester, August 28; at Glasgow (date lost); at Edinburgh, October 4. 1848-"His "Swan Song," or last time to be heard, was

at the Polish Ball and Concert at Guildhall, London, on the 16th of November, under Royal patronage. 1849-Returned to Paris in January. 1849-Visited by Jenny Lind.

1849-Died, Paris, October 17. Delayed by the elaborate preparations, there was a grand funeral service orate preparations, there was a grane juneral service at the Chapelle de la Madeleine, on October 30, when Mosart's "Requiem" was sung and the body afterwards interred in the cemetery of Pere-la-Chaise.

That New Composition

By Edmund Lukaszewski

When you are buying a new composition do not get one above your grade. Because you heard it at a concert does not mean that you are capable of playing it Many picers sound easy until they are tried, and then—(?) When you get home with that composition, look it over first. Find the melody, have it to yourself; and when you start practicing you will be surprised at your progress. But remember that you must be interested in the selection But remember that you are enthodastic throughout your work. you will memorize very easily. While we are enthusiasfic, we must also be patient. Many times a little passage haffles us and simblorraly resists our efforts to overcome it; but with a little persistence we shall soon have smooth stilling. Through the above-mentioned scheme we are able to acquire a cheerful view of our work. That is then real centrol over one's self and is character building. Do not forget technic; because undeveloped fingers are Do not forget technic; heeause undeveloped fingers are a hindrance to memorring. Try to learn as much harmoney and thoney as you can. It is novelile because of the wonderful books on the market. Furthermore, try the wemer-run mades out the market, ratementation to be learn and notice all marks of expression. They are a guide to the soul of the music. They give us the composer's idea of the work. If you do not quite know the measure of a term, look it up; don't truet to intuition. All this will result in a grand storical accomplishment.

"Maxical training is a more potent instrument than

any other, because the thin and harmony find their say and the invent places of the soul, on which their way - PLATO:

Advice on the Interpretation of Chopin

By the Noted Polish Virtuoso and Teacher
WANDA LANDOWSKA
(Translated by Miss Florence Leonard)

Wanda Landowska was born in Warsow in 177. She was educated at the Warsow Conservatory, studying with Michalawski. Later she studied with Maxiboxeshi and Urban in Berlin. For many years she lived in Paris studying

PERSONAL interpretation! How this expression has been minuted! It is used not fromestly where as shedd as "he personal few individual way of pkying. A pkyer who beans or the pinos with all twelful at his body, and observably, the pinos with all twelful at his body, and observably, the pinos with all the weight of his body, and observably the pinos with all the pinos with all the pinos with all the highly weight of the pinos with a person of the independent imper-arrangit, some cultivate the proprietation, will have the pick called these of the pinogramation, will have the pick called these of the pinose person of the pinose of the pino

ius, that is, headlong and thick with false notes, and other inaccuracies. There is little merit attached to having a personal style. But a personal interpretation-that is something excessively rare. If you give a musician a composition uniconown to him, he will render it according to his own ideas—perhaps! But a work of Beethoven, or of Chopin -he will play it, you may be sure, as he was taught by his teachers, and the more positive he is in his interpretation, the more he has been subjugated by many years of work; the more amplifye he is in temperament, the more the impressions of his youth, founded on the interpretations of the great virtuosi will remain crystallized in his imagination. It takes enormous effort to induce our fargers to make different mances, to induce mind and heart to perceive and feel differently from their old habits. In the history of interpretation, moreover, we are always confronted with two chief conditions: creating and routine. A new composition is created by various artists and the author. One of these interpretations will The best? No, not always, but rather the one which has been propagated by the interpreter who happens to be most in vogne, and who has handed it down to his pupils and his pupils' pupils.

That is what happened to Chopin. Most of his disciples were of the fashiceable world, while others, like Paul Gussberg and Caroline Hartmann, died very young from lung troubles.

Young Charles Fittert use Chopin's pride. Lists, sairte bearing him play, eachimod's 'When hat boy goes on four I shall shart up shop'. But this boy, too, died young, at the age of fifteen years. Causan, who started out to four the world, became as homeoide, after his first coxet, and enaded his days as a painter upon ustal. Telliform of the control of the master, reinfect to First coxet, and enaded his days as a painter upon ustal. Telliform of the control of the co

formed a "tebool."

The Paguain of the phase had the profounders admiration for Chopin, the plaints

"No caus," sald be, "would know how to execute the compositions of Chopin better than

Chopin limited." But Liart's temperatured

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the conform virtuously did not always, satisfy

the delicate dreamer who, for his part, sendid

for sympaly rather than for barrang enthusi-

asm.
As for Rubinstein, all Chopin's franchs
agreed that Rubbostein's interpretations diverged even further than Lizet's, from the
original idea of the composer.

If the sharer of Voland abouth actually rise from his tom to-day, and play for us his Polonniae chirulteen and solemne-lass Bal-landes, through which move and solemne-lass Bal-landes, through which move and plantones in gald and condumes—his Mazurfang, which evoke the fively and mediancholy dances of our countrysids—and especially his Necturnes, his Vallow, his lungorouptus, which portray his infrinance life and his imprecionable soul—be worted marely be received with the enthals and the sounded marely be received with the enthals.

at the Schola Cautorum. She devoted herself to the Harpsichord and her appearances here and in Europe upon this instrument have been momentons. In 1913 she became teacher of the Harpsichord in the Berlin Heat Schule. This year she is

astic cry, "How brantiful! how beautiful! But alas! it is not the true, the real Chopin?"

The traditions of Lisat and Rubinstein have been still more exaggerated, and pushed even to the extreme of monstrosities, by grimacing romanticism and aerobatic victuosity, and by the pianistic tumults of certain modern artists, who not only seek not to conform to the intentions of the composer, but persist in exhibiting the exact coposite.

The author has had occasion to discuss these questions with certain virtuosi.—"But"—they said—"fit Chopen had not been ill, if he had had any muscles, he would have pounded as we do!"

How do you know? On what do you have your repositions? The author would have little trouble in proving to you the contrary. When Prince Maurice Lichenswist offered to lend to Upopin, for his second concert in Vienna, a pinso more sonerous than that which Chopin had used for his first concert, the composer of the pinso; it is my way of pinying—which, neverthreses, the ledite filthe very much.

In general, when Chopin chose an intrument, he always avoided those which were too sonorous. Most of the critics found fault with him for producing a small tone. But not only did he never try to correct this socalled fault; his greatest care was given to avoiding anything which could suggest planistic notice. Lists stait: "He addressed himself to a group rather

than to the great public, and could therefore with impunity show himself as he is: a poet elegiac, perfound, pure, and a dreamer. He had no need to astound, nor to startle."

These are not idle aneodotes. You have only to open

the remote of the friends and adoletes, you have ends glace through his letter, and one crey just you will find period of this accession for any fairth accessive will be the second of the second of

in America and will teach at the Curtis School in Philadelphia. For many years she has made a close study of the life and works of Chopin. The following article is reprinted from "Le Courrier Musical."

And the virtuosi imagine that they breathe life is the works by lending him their nuceles. Physical force is, in art, a highly relative quality. Let us not deceive in imagine the property of the property of

Minimize force in the pinnist may be useful for rose work of Lists, some transcription of that period. But the great arms which strike heavily on the poems of Chorja, crush the armbosques and the transparent loss of the connectual network and destroy the modelling and the contract of the connectual network and destroy the modelling and Nettaselo. "One is laurdly capable of neither throught." The case is perhaps still worse, if the executant who sprunders much utices attempts, possesses also in his around the avocation phasinion; for thus are created heart of the second property of the contract of th

"His plane is so delicate"—related Moscheles—"that he needs no powerful forte to obtain the desired con-

Guimans venchus for the fact that his master's physical ring was always very calon, and that the incomprehabe poet rarely made use of a fortierisos. For instance, in algain gain Pelocular in A flat major, he did not employ the thundering force to which certain virtoni have accessioned us. He commenced the famous octave passage in plessizates, and curried it through without no brillant a dynamic development. He acorded, in general, all that the parties development are considered in cereard, all the contractions of the contraction of the con

"He detested all exaggeration," said Mikuli; "be increased and diminished the tone gradually, and, moreover, with the greatest precision."

"He required of us," says his pupil Frederike Streicher, "that we should keep to the strictest rhythm; he abhorred all exaggeration; all moving about." And his friends, his pupils, all are of the opinion that when he played, he accented but lightly, as if he were

conversing as a group of distinguished persons.
"I indicate, I suggest, merely," he said to Lenz, "and
I leave to my audience the labor of inishing the picture.
Wherefore should one always speak in so declarately

If the meacular virtuoal would but offer us at least the spectacle of a cellu, strong spirit, in a robust body! We are forced to see them warring, trembling and piecus, in the wheep, for their time to throw theselves upon the piase and smite the keys, like a wayfarer who luss strayed, in the night, and the stray of the strayed, in the night country of the stray of any himself courage, and to frighten away

the fear which possesses him. And these spasms of hysteria, epileptic rubato, transports of bad taste, these relapses into sweetness-and what sweetness! Honey would seem butter in comparison. The heavy beavenward flights of leaden butterflies! All these restlictic effects designed to please the public, these aethetics of the parvenus, which can be summed up in the one word-"much?" great feeling is often merely gross feeling, continue, the objects have made a most exaggerated, most clamorous rousuticist; they have suggested in him the soul of the streets. the sentimentality of old maids and the gross feelings of the commatograph, "His aspect," wrote Laset, "Ind such distinction, his manner so much the stamp of distinguished society,



WANDA LANDOWSKA AT THE HARPSICHORD

His whole appearance remin ded one of the convolvulus, balancing on incredibly slender stems its cups, divinely

colored, but as thin as mist, so that they tear at the least touch His friends constantly reproached him for his restraint of character, his reserve and his houghty modesty. And his modern interpreters have made him avow him-

self with indecent importunity, Chopin was never inclined toward the romanticists; he did not admire Victor Hugo, nor Berliou; Schubert seemed to him too mundane; Mendelssohn too sweetly sentimental; and he had no response to the divine madness of Beethoven. His master was Johann Sebastian Bach. Before every concert, he shot himself up for whole days, and played "The Well-Tempered Clavichord." And his god was Mozart. "Play some Mozart in memory of me!" were his last words. Chopin and Mozart-what an abyss has been due be-

tween these two geniuses? Chopin would permit no alteration in his works. But what is the sacrifice, or rather, the sacrilege, before which a virtuoso, in quest of applause, would recoll? What would you say of an actor who, to give life to the monologues of Othello, added to them the tirades of Hamler? Our art has also its logic, a logic more re-fined than that of speech-too refined, perhaps, for certam persons.

Chopin's Sombre Moments

By Mattie G. Williams

ONE does not have to go very far in the study of the works of Chopin before encountering certain passages filled with the deepest gloom. These represent the sombre side of Chopin's nature, a nature which at times could be translated into the glittering brilliance of the waltzes and the achergos. Chopin unquestionably had a morbid "streak." He

seemed to enjoy letting his mind dwell upon horrible things. It is difficult for us to tell whether this was the result of his physical condition or whether it came from his mental inclinations. At a lotel in Stuttgart, for instance, he had a horror of going to bed because he feared to contemplate the number of corpses that might have died in that bed. When the clock struck the hour, he writes in his diary, "How many become comes at this moment in the world? How much sorrow over the corpses and how much consolation? Virtue and vices are the same; they are sisters when corpses It seems that death is the best action of the human being " This morbidity often lasted for some time, indicating an abnormal state of mind. Chopin died at Paris, October 17th, 1849. After a

life marked by great sadness and yearning, he approached death with grim certainty. To his faithful friends he "You will play in memory of me and I will hear you

from beyond "We will play your sonata," said Franchomme, his

"Oh no, not mine, play really good music, Mozart, The doctor tried to persuade him that death was not "Do not disturb me. It is a great favor when God ermits us to see beforehand the moment of death-

He has granted this to me; do not make my thoughts Later in the night he asked for a drink. Riving in the arms of a friend he breathed beavily and passed on.

Competent Chopin Commentaries "Hr is unique in the world of pianists."-Moscnetes.

"His playing was too delicate to create enthusiasm."

GRORGE A. OSHGRNE. "He is the boldest, the proudest poet soul of his

"I admired the elegance and neatness of his scales and

time."-SCHUMANN

legato playing."-HALLE. "All the Frenchwomen dote upon him, and all the usen

"The piano bard, the piano rhapsodist, the piano mind,

the piano soul is Chopin."-RUSENSTEIN.

that involuntarily everyone treated him like a prince. A Master Composer's Portrait of Chopin By Camille Saint-Sains

"CHOPIN!" When the good King Louis Philippe was alive you should have heard with what a dainty accent and eager expression women uttered the two syllables. The artist's elegant manners, and the case with which his name was pronounced certainly contributed largely to the huge success he achieved. And besides, he was consumptive at a time when robust health was imfactionable; women, on sitting down to table, would thrust their gloves into their glasses and nibble only a few dainty morsels at the end of a meal. It was the fashion for the young to look pale and thin: Princess Belgiojoso appeared on the boulevards dressed in black and silver white, looking as wan and ghastly as Death himself.

Chopin's illness, though real enough, was regarded as an attitude he had assumed. This young invalid of slow steps, a foreigner with a French name, son of an unfortunate country whose fate was pitied and whose resurrection was desired by all in France, was in every way calculated to please the public of the day. Indeed, all this served him better than his musical talent, which, as a matter of fact, this same public did not in the least

Proof of this lack of comprehension is to be found in the popularity of a certain Grande False in E-flat, now quite forgotten, but in those days strummed on every pianoforte to the exclusion of other works of Chopin that were really characteristic of his talent. He had but few admirers worthy of the name: Liszt, Ambroise Tho Princess Czartoriska (his best pupil), Madame Viardot, and Georges Sand (who extelled him to the skies in her Messairs, proclaiming him the greatest of composers, "approached by Mozart alone," she added—a childish exaggregation, though at the time a useful counterpoise to the general opinion which saw in Chopin merely an agreeable pianist and looked upon Liszt as a performer of amazing powers of execution). Thus was judged and interpreted the musical ability of the two geniuses whose influence on the art of music has been so great.

Times have changed. After long years of futile strife the great compositions of Liszt have taken their rightful The Waltz in E-flat is relegated forever to the humber-room, and all the dreamland flowers that appeared m the garden of the marvelous artist claimed by both France and Poland now blossom in perfect freedom and dispense their fragrance. We admire and love-but do

we understand them;

Chopin's musical studies had been so incomplete that the great vocal and instrumental fields were not for him; he had to confine himself to the piano, in which he di covered an entirely new world. This specialization, however, may lead the judgment astray. When interpreting his works we think too much of the piano-of the instrument regarded as an end in itself; we forget both musician and poet. For Chopin is, above all, a poet who may be compared with Alfred de Musset; like the latter, he sings of love and women

More than all else, Chopin was sincere. His music, without being in accordance with any particular program, is invariably a tone-nicture; he did not "make" music, he simply followed his inspiration. He expresses the most varied human frelings; he also gives musical form to the impressions produced in him by the sights of nature. impressions may be pure and unalloyed, in Chopin's music (with the exception of a few polonaises that voice his patriotism) woman is ever present; everything is referred to her, and it is this standpoint we must adopt if we would give his music its rightful character. His music thrills with a passion-now overflowing, now latent or restrained that gives it an inner warmth of feeling which makes it live intensely. Too frequently this passion is replaced by an affected and jerky performance, by contortions seterly opposed to his real style, which is both touching

This latter word may excite surprise when speaking of music that bristles with accidentals, with complicated harmonies and grabesques; but we must not, as is generally dene, lay too much stress on these details. Fu mentally, the music is simple, it betokens great simplicity

Chopin distrusted himself. He invited—and sometimes followed-peruicious advice, maware that he himself guided by instinctive genius, was more clear-sighted thurs all the savants around him, who were devoid of genina

At the beginning of the famous Ballade in G Minor, the last measure of the introduction, we find in the original

edition a D, evidently written, though subsequently corrected into an E. This supposed E gives an expression rected and an E. Liss supposed E gives an experience of pain, quite in harmony with the character of the piece.
Was this a printer's error? Was it the original intention of the composer? The note produces a dissonance with unexpected effect. Now dissonances were at that time dreaded, though nowadays as welcome as truffles. From Liszt, whom I questioned on the matter, I could obtain nothing except that he preferred the E-flat. So do I, but that is not the point. The conclusion at which I have arrived is that Chopin, when playing the Ballade, sounded the D; but I am still convinced that the E-flat was his first inspirution, and that the D was adopted on the advice of timid and bungling friends.

These marvelous works are threatened with a great peril. Under pretext of popularizing them, there have appeared new editions bristling with erroneous fingerings. That, in itself, would be a small matter; but, alas! they have also been improved upon, and this means that alien intentions may gradually replace those of the composer I cannot enter into the technical details necessitated by

such an inquiry, but it is high time someone thought of bringing out an edition-if not of all his works, at least of those that deserve to be handed down to posteritygoing back to the fountain-head and showing us the master's thought in all its purity. This fountain-head consists of manuscripts, wherever they can be found; original editions, now very rare, and Tellefsens' edition, at present difficult to find, hadly engraved and printed, and containing many faults, though these are easy to see and can be corrected. Before it is too late, may a really intelligent editor raise to Chopin's memory this imperishable monument that has nothing in common with the critic-given versions with which the musical world is invaded as hy some destructive art-lice.

The Importance of Sight-Reading By C. Chester Brown

With a large majority of students, sight-reading has bern sadly neglected. The pupil is often efficient in other lines but completely lost when it comes to reading a simple little piece of music.

This is a lamentable condition in this age of music, for so many students are given only a few short years for so many seasons see gives only a rew snort years of a musical education; and, without this essential of of a musical contents of the piano is virtually lost when their

On the other hand, if they are fair sight-readers, there is always an accentive to work out some new melody, and the inclination, wisely guided, will continue their

Pupils have come with wonderful technic, and the best of interpretation on many little classics, yet they could not begin to read a third-grade study piece, in

In finding this with a new student, a portion of each lesson should be devoted to sight-reading alone. proven to be an oasis in the lesson, and looked forward

The current number of The Evens is always in my music case and I find it invaluable for this particular muse care and a man a bayamanic for this passesses, point of instruction. In the first place, it meets all the point of measurement in the heat place, it meets an undermand in grade of difficulty and various styles of music. Each mouth there is new material for the same students, and the sight-reading must, of course, be new

The development is really marked when the teacher conscientionsly keeps at it every lesson, it is one of the most-noted advancements by students and also by those

It would seem that a pupil who can play a fourthgrade piece well with study, chould be able to handle grave piece west was southy should be able to manner any ordinary second-grade piece at sight; and it is with

any saim in view that I devote at least from ten to twenty minutes alone for sight-reading each lesson period-The Error ducts serve a double purpose, as one con alternate what the pupil plays. So many are particularly

poor in reading the Bass elef; and to those I always give About once a month a little sight-reading test is given:

Audustonac a bases a state significanting test is given a record of the per cent, grade is made in the student memorandum book; and through this method they take

"To make a home out of a household, given the row materials to well; wife, children, a friend or two and a house-two other things are necessary. There are 4 a house the times mays are necessary. There are good free and good missic. Inastitutely as we can do with out the fire for half the year, I may ray music is the over essential.

SIBNEY LANIER

Chopin's Famous E Minor Prelude

A Lesson Analysis

By the Noted German Composer, Editor and Teacher MARTIN FREY

All the third has been as a first of the shaded of the third as one of the shaded of the third as one of the shaded of the third has been as the shaded of the shaded of the third has been as the shaded of the third has been as the shaded of the s

REDERICK NIECKS, the noted German musicologist who spent the better part of his life in England and Scotland, made an exhaustive study of the life of Chopin, publishing a valuable two-volume work on the subject. He said of the Prelude in E Minor, "It is an exquisite little poem." However, it is quite evident that he has not grasped the inner contents of the Prelude when he intimates that it is impossible to describe its fuscinaring sensuality. This Prehale has a far desper mesning. Adolf Weissman, famous German critic, who also made a deep study of Chopin, comes much nearer to the point when he says of the Prelade in E Minor, "This Prelinde is the voice of the deepest sorrows, the sorrows of love." An even more accurate characterisation is that of the great Russian planist, Anton Rubinstein, who in teaching this little masterpiece once said to his pupils:
"The Chopin E Minor Prelade is really a complete

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poeur. In the left hand we find human life, the daily humdrum of affairs, the terrible monotony of existence. must be played with very severe evenness, quite softly and with a deep understanding of the movement of the harmonies. The right hand is human suffering, human sorrow, which reaches a wonderful culminating point, a fine dramatic climax in the stretto near the end of the composition. Finally the human soul is exhausted-life is extinguished—and in the last chords we have a wonderful little requiem. If Chopin had written only this one work

The noted artist Robert Spiess endeavered to portray this Prelude through a remarkable drawing depicting the figure of a woman with both arms leaning on a balustrade. She is enveloped in deepest sorrows. Her tired soul is filled with the bitterness of life and her body studders at the great tragedy. She guess blankly and hopelessly over the great waste of waters before her.

An Analysis

L ET us make a closer examination and analysis of this remarkable and expressive composition. The opening phrase is clearly a sigh coming from the depths of a disconsolate soid. This unusual phrase engages our were consistent by Links, hardwards and editors. Now they are present and the majoritar in creation of the second of the second

Anton Rubbarrein said, "In playing the Chopin Bludes of creek the whole world around him. The more one plays the se more one finds in them. These appreciaty innecess little form seem to become errester and arouter with covery and

attention and seems to lay hold upon our emotions in such manner that we are unable to relinquish it until the end of the composition. See how wonderfully Chopin has reiterated this thought in various ways throughout the

With a view of creating a mood in which to play the composition, let us assume that the great tone port receiving the news of the death of a very dear friend This is by no means an illogical fancy, since we have no real assurance that he wrote this at Majorca, nor do we linow just when and where he did write it.

When I first studied this composition (I use the term "studied" and not "played," because the latter term does

not do justice to a piece in which the left hand alone demands a most careful and detailed study of the harmonic sequences) I saw before me as though in a vision a young mother at the deathbed of a child. It is impossible for her to grasp that the things which have been dearest to her in all life have been snatched from her arms by some invisible force which she does not understand. This is portrayed in the rocking, swaying repetition of one motive-the surging of irrepressible feelings in her breast. It is the terrible awe-inspiring question of existence which is embodied in Hamlet's great solitoquy, "To be or not to be." The question is moving her whole frame convulsively. After four measures of dimin-

uendo, the question comes again in the fifth measure, this

Chopin's E Minor Prolpde. Pictorial idealitation by Robert Spice

If Chefin has were consensed anything but tip, Periodic last trees are all the consenses of the consenses of

time expressed through B-flat and A followed by B and A, a masterly stroke of the tone colorist in denicting emotions. Here there is a slight crescendo. This sorrow motive, as it may readily be called, may be given a little stronger acconduction than the dotted half-note would at first seem to require. The phrase in eighth notes in the minth measure may be played as a cry of anguish. The mother screams from the denths of her maternity, "It cannot be! It cannot be!" The mother repeats, somewhat mechanically, the last two notes, A and F-sharp, with increasing depth of feeling and possible resentment at the band of Fate As we approach the stretto there is a gathering intensity

of feeling which finds the culmination of the tragedy in the stretto, which must be delivered with real dramatic force and feeling.

The Tragic Rest

THE SMORZANDO notes the approaching resignation of the sorrow-torn mother. The balf rest marked with a hold has great tragic significance. It is one of the evidences of Chopin's ministable genius. Do not pass over this rest carelessly, as so many do with these dramatic pauses which great composers employ with such significance. The rest is Chopin's way of portraving that a kind of divine oblivion is given to the sufferer to assuage the unbearable pain. The three final chords, which should not be played as arpeggios, as marked in some editions, are the final resignation to the inevitable. To Rubinstein they were a requiem. Consider for a moment what a real human drama you

can act within the musical stage of twenty-five measures. A great masterpiece taking an entire evening need not be more deeply impressive, need not contain more int and impressive visions of the greatest of life problems than this beautiful composition of the Polish master. The work is small in only one dimension, and that is its lingth, Considered in every way, the E Minor Pre-lude calls for the powers of a real musical tragedian. It is a composition that the student may well afford to play many times, not in a spirit of mandlin sentimentality, but with the same feeling as though he were called upon to act the leading rôle in a great drama. The great actor who, on the stage for but ten minutes, thrills his audience with a few phrases, is far finer than he who spends hours before the footlights and is forgotten soon after the fall of the certain. The Chopin E Minor Prelude has a most far-reaching effect upon all musicians. After such an analysis as we have given it the reader will readily understand why his friends selected at to be played at the

> Keys in Rhyme By Mary T. Patterson

No sharps or flats belong to C; One sharp will show

the key of G; D has two, and A has three; In E are four, and five in B; The F-sharp scale must then have six; And for C-sharp all seven prefix, FLATS F-natural one flat must take; two flats the key of

B.flat make. E-flat has three, and A-flat four; And for D-flat, add still one more. For six the G-flat scale is known; And C-flat makes all seven its own.



A Master Lesson on Chopin's Military Polonaise in A Major

By the Famous Polish Pianist and Composer SIGISMUND STOJOJUSKI (See Music in Music Section)

The Importance and Nature of Rhythm

N THE briginning there was rhythm. . . . From the "revolutions of celestial orbs," the countless vibrations of distant and mysterious ether, through the tidal motions in the vasty dreps of oceans wide, down to the heart-throbs of suffering and struggling humanity, even to the life-drawing breaths of the lowliest creatures, rhythm seems the very essence and mainspring of being. Without that all-governing principle of order, the Cosmos would be mere chaos. And, wherever the rhythmic pulse ceases to beat, life ceases to flow. "Manifestation of the relentless energy of the universe," as Paderewski opce put it, rhythm includes two elements: a dynamic moment, the affirmation, as it were, of Life through beat and accent, within time and meter, in accordance with the cyclic principle of recurrence, repetition, rotation, to which all phenomena conform in their endless diversity and which the mind con-Man and his art are subject to the universal law.

Music-whether it he that of the spheres or simply that which bursts forth in song from man's breast-is indeed inseparable from and inconceivable without rhythm in its dual aspect. In the propelling, dynamic urge of rhythm lies Music's emotional appeal. And what we have come to call musical form is but an extension of the rhythmic principle of order and proportion, which raises the Art to the plane of intellectual perception and achievement. By virtue of rhythm the heart's outcry crystallizes into Art. In his desire to perpetuate himself, his Gods and heroes, man monlds his kicus and their deeds into patterns of verse. So, too, the craving for liberty that dwells in man's breast prompts him to device gestures, steps and mimicry as a self-imposed rhythmic discipline, which is Dance. No less than language, dance is a faithful mirror of racial and national psychology. From highly policibed society, from "evert-discre" to minute from "the Lord of Sallsbury's his Pavin" to some foxtrot or tango born on modern America's "Purbaryimpulse remains the same, attested by patterns crude or noble, simple or complex, but rich and varied like human-

The Dances of Poland

64 L E Pologne Dansunte" (Duncing Poland)—as a Frenchman defined the nation, was no misnomer. Poland's originality asserted itself suce the dawn of hiswhich have survived in a treasury of folk-songs and fertilized the national musical crop. Rhythms, like all vibrations, are communicative, not to say infectious. So, there was a time-long ago and before sick old Europe jazzed" in the wake of another "Sclavus Saltans," originally of darker hue-Polish dances were adopted far and wide. While in France the great Cooperin wrote "Air dans le goût Polonais" (Air in Polish taste). Leo Auf onns se gout Potonais" (Air in Polish taste), Leo Hassler's "Venusgarten" coratined "jolly and amisible Germin and Polish dances" (gublished 1615). From Bach to Beethoven, German masters wrote Polosaises. In the XVIII century the Polonaise was a favorite and fashionable all over Europe. It was cultivated not only by Polish composers like Prince Michael Oginski, Ian Stefani, Kozlowski, but by Germans, such as Friedemann Bach and Johann Schobart. With Louis Spolir it climbed the operatic stage. Von Weber brought into his treatment of it a certain dash and bravura imparting a glitter of virtuosity and romantic glamor to his "grand" Polonaises. Brilliant as was Von Weber, the foreign pianist; and charming as was the native Oginski, whose gentle and graceful creations, sometimes tinged with gentle melancholy, achieved wide popularity, it was left for Chopin to lift the Polish dances to the high level of supremely idealized form, to transform the Polonaise by magic wand into a tone-poem not mirely charhistoric destinies of glory and woe,

Grave or gay, full of vim or solenmly dignified, the mantfold strains, changing mooth and shifting recents of Polish popular dances faithfully mirror a people atdent, chivalrous and brave, passionate, capricious and moody, enamored of pourp, parceply and bright colors, ried from extreme joy and enthusiasm to the opposite pole of sumess and despondency. Like the moods remostly predominate and syncopations are plentiful. It is virgible. The Polomise which achieved such moversal like character. Even so, it does not clude the capricions Polish shifting of accents, occasionally emphasizing the second heat, as, for matance, in every second measure at the beginning of the Truo in Chopin's A major Polomise which we will presently discuss. This may have muguided Huncker into the belief that the characteristic general of the Polonaise regularly falls on the second beat. Again, the third heat assumes a peculiar signifbeat. Again, the union man assumes a pecumar signir-icance in cudences. The Polonaise has developed, in phrase structure, a typical cadence of its own, a gracephrase stranger, winding up by a stop or ornamental ful melodic curve, winding up by a stop or ornamental turn on the second degree of the scale descending upon turn on the second searce of one scale descending up the tonic, comparable to the ferminine ending in poetry.

SUFFEFF FISHELFFFF

维街工厂修图到Jan We may add to these features that of a frequently used

We may said to these features that of a frequently user guidasting accompanionent of which Chopin was excessively feed, through it remained for List the other of it an almost abusive use (Trio of the E major Folomatic). We refer to the well-known rhythmic patterns

The Origin of the Polonaise and Its Place in National Life

THE origin of the Polonaise, like all origins, is more or less obsence. One of the early Chopin blogor research, relates that after the Polish me bility had elected Prince Denri de Valsis to the throne and Poland (1574), a reception was given to the french of Polant troops, a company was given to the Prenengarine upon his arrival, at the royal castle in Warsaw. when the reason is a fashion reminiscent of the solemn the new long in a townon remniseral of the solema French Davase, but to strains of wholly different native Dollish more. This story, has led to the erroneous fe-lief that the Polyazie was here vight there and then, lief that the Probatase was here right there and then. Nor is the inference, precisily drawn by some "authorities" from the same source, that the Polonaive is but a the from the name somet, turn the Poloniage is but a trikutary of, or still worse, a mere suricature of the wholh different French Parane, anything but a gratulwhose converse The Polymarse may make that a gracutone assumptions appearance at cours, the ceremonial have more us and approximate at cours, the teremotors of which it was steadily to accompany ever since. In of when it was attempt to accompany ever since, to be inception, however it was not an imported and courtly unite, but statement and papers. He constitute ister rhythms and cadences are implicit in many folk issic ruyunus ann casences are impuent in many ton-songs of ancient origin and this writer has not hest rouge of antient subsets and this writer has not mea-tated to use its freely adapted pattern in some choral taired to use its treety adapted pattern in some chorat settings of old Polish Christians Carols, such as the settings of our roton Curtainnas Carols, such as well-known "W žobie ležy" (In the Manger He lies)



CHOPIN PLAYING Prom a Manuscrat in the Parc Monteau in Paris

T remains true, nevertheless, that in the course of time the Polosoise became appropriated by the gentry with whom it grew institutional, so to speak, and inseparable from all festive occasions, while the peasants more faithfully favored the livelier dances of the Mazurka type. In fact, as the peasant garb to this very day seems a requisite of the hoisterous and jolly Maxuria, so the "Kontusz" (long freek-reat) falling down to the onces with its peculiar floating sleeves, the righty adorned feathered-cans, colored high hoots, the whole brilliant attire of the gentry stems in-eparably identified with the Polonaise's festive naggant. "A vivid pageant of martial splendor," writes Huneker, "at once the symbol of war and love, a weaving, cadesced, voluptuous dance,
"The Polonaic," says Franz Lisst, "is the true and
purest type of Poland's national character." But cloquent as is Liszt's description of it, one must turn to Polanel's national nort. Mickiewicz, whose great epic, "Pan Tadeuse," is now available to the English speaking form an adequate idea of the true character and the place which the Polescise held in national tife. To quote but briefts, "The Chamberlain stepped forward Kontusz and twirling his moustache, he offered his ann to the brute. With a polite how he invited her to lead off in the first counte

"And the couples followed one another merrily and

"The circle would disperse and then contract once more! As when an immense serpent winds into a

Chopin's Polonaise in A Major

T was some vision like the above which terrified. hausted and inspired Chopin on the Island of Maful social value Chanin had reached the beinds of his rul period when Unopin had reached the neight of his genus. I must of the music-tovers of the day and to flat minor, the Second Imprompts, percent Ballade. Charles in Calanta miner On 10 from Massachus Ob 41 the Vales On 42 and the two Polestine mentioned! , the Patry, Op. 42, and the two Possiblers mentioned.

The richness of the composer's fancy as well as the

aliability of his chosen form are wanderfully illustrated by these toric proportions of Op. 40, the Polympises in A by these twin companions of Up. 40, the Potomarks in A major and C minor. While decity contrastor, they seem complementary of one another; brothers in mould, they are each silver's propositor in mould. Between themselves, they each other's opposites in mood. Between themselves, they indeed epitomize the whole tale of "Poland's glory" and "Poland's downfall." They seem to reflect not movely sub-"Poland's downtall." I ney seem to renert not merely subpective impressions put collective aspirations and experithe same to be for the considerate of the fact being addressed in preparative all national authorise are in a major have the position fools that the date notices of the f key, the writer teels that the deep paines of the c some to voice the grief and use of an entire people But to your of Chemin's Polonnius does the smeel "heroic hymns of hattle" better apply then to the "herosc lymns of tattle" better apply than to the major. Because of its martial ring, it is popularly helled the "Milliary Polynaise." Performers beware. A major. Secause of its marka tabelled the "Military Polonaise." tabelled the "Military Polonaise." Performers beware, it he made to evolve the rigidity and stiffness of some Penerina drill comments I. Nor is it recovery to make it Prussin drin-sergeants! Nor is it necessary to make it symbolic of some cavalry charge storming a dimension at top-speed. It is not speed but fire and power that matter. Hamsker is justly surprised that this Polonaise should be so much played while being so very "musember " Perhaps it is the total absence of ornamental passage-work that decrives people as to its facility of manage-work that decertes people as to its facility of into horrying through it. In truth, it demands wrists of and entrying torough it. In truth, it demands wrists of steel and iron fingers. One is reminded of a green. porary's surprise at a hundrhale of Chopin's, at the Equatic indicions comment about Choose "a feed men Enauli's justiceous comment about Chopm: 'A real man born to be strong" and "the skeleton of a soldler covered by feminine flesh," Huneker is right in asserting that Chopin "had the warrior in him." for indeed "there are moments when he discards gloves and deals blows that reverberate with formidable clangue." Sustained rewer is no easy task. For that reason—hesides some exthetic considerations-it should be remembered that even the most powerful forte is assentible of alternatives of rehave power in some is susceptible of accentative in the laxation and tension, of more or less accented tonai and rhythane values, of proper distribution of light and shade, or to use a word discredited in the political world, the right "balance of power." A detailed survey will being home the realization of this point almost at every

Structural Appliers and Hints for Performance

DEPERCY believe between technic and expression form and contents was certainly achieved by Chenin. His constructive ability—for a long time often under-rated and but recently fully appreciated-admirably knew how to adapt form to subject-matter. With most fully the requirements of the fundamental idea. A production importor be could be wholly conservative. A promptous intervator, he come as whose conservators.

For a truly bold and independent spirit does not rejoice
in revolution for its own sales. Genius is frequently content with filling familiar old vases with rich new wine of its own. Thus is Choom in his Polemuse. great cric like the A flat major Polongiae (Op. 53) the descriform becomes enriched and renovated by a novel harmonic scheme, by episodes intertwined of different color, rounded out by Introduction and Coda, The fautastic drams of the F shorp unnor Polonoice (Op. 44) actually bursts the whole frame ascender by its curious departing interpolations and the superimposed vision of a Maxurka But in the A major, this fiery outburst of concentrated energy where all is light, sound and as well as regularity of structure. This priormitial -the Trio-brings a new sdea in a related key (the subdominant to this case) while A opens and closes the cycle without reserving to either introduction, transition or cods. Each section, in turn, consists of two parts, the second but a derivation of the first and repeating the same first part so as again to reproduce on a smatter scale the tripartite scheme of the whole. Regular metric and directness of appeal.

The initial phrase sets out holdly with the tonic chord the menual phrase sets out notify with the force chord on the strong bent of the measure, underlined by the needed (thonin's surpostic comment about Thellines "a pedal. Chopin's sareastic comment about I minerg, a pointed who makes his shadings with the sect Mistead of his fineers" need not be taken too literally but should be his fingers," need not be taken too literally but should be remembered in working out with the wrist and hugers, and written by the propert on the first best of the second manager. In that second measure the triplet and the measure, in that second measure, the triplet and the following cightles of the third beat are suggestive of tollowing eightis of the third best are suggestive of percusorou metroments, a regume resoure to come our cate the strain of sustained nower. The fourth measure cate the strain of sustained power. The fourth measure sourcements below a loss of rower to the accented tonnote. To remody this, the writer recommends the following for facility:



By a sudden 6/4 chord the fifth measure switches off into the key of C sharp major. Its triplet of chords mito the key of C sharp major. Its triplet of chords on the last C share major chord, the second eighth of the second heat, the firm grip must be somewhat relaxed to render the rescends of the following ascent nossible. while the nedal may come down again on the third heat -the melodic and chordal progressions in this birds rose. ister being quite improve from blurring. These ones should be consistently observed for effective conceration of touch and godal. In the sixth measure—to give one more instance of preper economy of strength—the six sixteenths in octaves of both hands more C share should he started piono and with a fresh postal. In measure oven, a series of first inversions of perfect triads beginning with the miner trial of B, swiftly turns back to the initial key in which the eighth measure exhibits the tunical cadence already described

The second part of section A holdly starts with a domignet seventh of the key of E. It is as has been said. solar draw and derivative bringing back some previously heard features such as the chord triplets, the six sixternths in repeated occaves, and requiring the same mode of treatment. As strength is hable to want, the repetitions at least in the loss, may be avoided thus:



Notice how skitfully Cheein contrives, by using several minor triads before, to turn the high light upon the major key of G-sharp in which the subsidiary motive luminously reappears, a major third higher up. Onite



A PENCIL PORTRAIT OF CHOPIN

THE Trio provides not so much a contrast as a con-tinuation through new material. While in the accom-parriment the characteristic pattern, | | | | | prevails,

the melody suggests a trumpet call. Broad and power ful, it seems to sound the high note of a battle-cry for freedom! The call is repeated twice and strong fingers must be used to make it ring. Chopin himself is supposed to be the inventor of a proceeding-thumb and second fanger joined to strike simultaneously the keywhich might prove an excellent solution, though it is not devoid of danger when it comes to the quick skip of a fourth in every second measure. After this danger-point, a sudden & and, like some caser response from the crowd

to the preceding call, surges a sequential climax to be carefully graded until we reach, through chromantic octaves, by contrary motion in both hands, the return of the main theme scored for full oreliestra. (The upper part of the right hand octaves and the lower of the left should be carefully fingered-with fourth finger on black keys and the third on A sharp of the right and on F sharp of the left-and practiced separately, Iconto and pionissimo). Another interruption with the "piano" effect of a distant key and another sequential rise, by diatonic steps in the harmony, carries up to the familiar cadence at the end of this part

The second part of the Trio includes a mainly dynamic and rhythmic interpolation before the resumption of the theme of the first part. Kettle-drem rolls and rhythmic pulsations alternate, become condensed, and lead back to the beginning by the mighty unison of left hand octaves and right hand trills. Because of this character, we are not averse to a modified disposition of the bands, es-

pecially in the initial measure, as used by some virtueses, for the sake of greater power, such as the following:



This enables even amateurs to make a "big row" at a comparatively small cost, provided the repetitions be quick enough in both hands to give sufficient density to the trill and adequate intensity to the crescendo. In spite of exceptional passages like this, it remains understood that Chorin's wonderfully idiomatic scoring for the pizno should not be tempered with. But, since we mention slight alterations to the letter, justifiable only masmuch as the spirit remains preserved, I will call attention to the fact that we may, at the very close of the piece, follow with impunity Mr. Paderewski's example in adding the low octave of the fundamental as a gracenote to the last beat, thus bringing the whole cycle described to a decisively conclusive stop.

Chopin Reflections

"Friendship has no tendency to secure veracity; for by whom can a man so much wish to be thought better than he is, as by him whose kinduces he desires to gain or

"For a long time players have acted against nature in

seeking to give equal power to each finger. On the con-trary, each finger should have an appropriate part assigned to it" A little private imitation of what is good is a sort of private devotion to it, and most of us ought to practice

art only in the light of private study-preparation to understand and enjoy what the few can do for us. 'So much is clear to me, I shall never become a copy of Kalkbrenner; he will not be able to break my perhaps hold but noble resolve-to create a new art-form. If I now continue my studies. I do so only in order to stand

at some future time on my own feet.

CHOPIN AND HIS PRIENDS

What Great Men of Art Said About Chopin Selected, S. Poral

"I AM still enough of a Pole to give up the rest of massic for Chopin."-F. NERTZERE, "Ecce Home." "I worship Chopin particularly because he freed music from its tendency for all that is shallow, ugly, mosn, awkward. Beauty and nobility of spirit and especially a fine cheerfulness, buoyancy and magnificence of the soul, as well as an Oriental deepness of emotion, have never been expressed in music before him "--FRITTERICH NIRTESCHE Yes, one has to admit that Chopin is a genius in the

full sense of the word. He is not only a virtuoso, but a poet as well. He knows how to bring out all the poetry in his soul. He is a poet of tone, and nothing equals the delight he renders when he sits at the piano and improvises. He is then neither a Pole, nor a Frenchman, nor a German, but betrays a higher lineage. One feels that he has come from the world of Mezart, Raphne Gorthe. His real fatherland is the world of dreams 'Lisat possesses a sublime talent of execution equalled

only by Paganini, but you can judge Liszt only when it will be given to you to hear Chopin. The Hungarian is a devil the Pole an angel. This fine genius is less of a musician than of a soul manifesting itself."-Balyac

Oxing to the great wealth of Chopin snaterial secured for this special issue, the Trackers' Round found later in this issue.

ous Nocturne, Chopin's Opus 15, No. 3

The Form and Construction of a Fam-As Analyzed by A. F. Christiani

In the music section of this issue our readers will find the exceptionally fine outline of the form of this famous nectures as portrayed by A. F. Christiani, in his invaluable "Principles of Expression in Planoforte This gives a great insight into the form and consequent performance of the work. It is most desirable for the student to learn the balance of the periods. In the text of his work Christiani writes: Periodizing is one of the most important aids in com-

rehending and interpreting a composition. Being an intellectual acquirement, entirely independent of emotion or taste, it can be subjected to precise principles and rules. The first step in periodizing a composition is to accertain where each period ends,

First Rule

The terminotion of a period is shown by the reappearonce of the old, or the commencement of a new subject; because, with the reappeorance of the old, or the commencement of a new subject, another period begins. By examining the periods of Chopin's nocturne it will be found that the termination of the first six periods was determined by symmetrical reappearance of

the original subject; and the termination of the seventh and eighth periods, by the commencement of new subjects. The next step is to ascertain the ternation of phrases and sections,

The rule just given is here equally ap-The termination of either phrase or section is likewise to be ascertained by a symmetrical beginning of the next one.

or through quite a new beginning. Second Rule

Each metrical group should be as much as possible a unit in itself. Periodicing should respect this unity, and not cut The consideration of such unity is of decisive im-

or any doubt arises as to whether A Section has 2 or 3 Measures. A Phrase has 2 or 3 Sections, or A Phrase has 2 or 3 Sections, or A Period has 2 or 3 Shrases; for example: Where two sections have five measures, or

for example, where two sections have nive measures, or three sections have seven measures, and it is doubtful to which of the sections the odd number of measures belong; or, where two phrases have five sections, or three long; or, where we parases have necessions, or inteof the phrases the odd number of sections belong, etc. Compare now the sections and phrases in our illustration, and accertain whether there is such unity in them. By examining the first period of Chopin's nocturne, we find that it terminated with the twelfth measure, because the original subject reappeared in the thirteenth meas-

This gave us a period of twelve measures. The first phrase terminated at the seventh measures. The tirst private communes at the seventh measure, by a symmetrical appearance of the subject in the eighth measure. This gave us two phrases, of seven and five

The first section was terminated with the third instead of the second measure, by the evident unity of the second and third measures which could not be disjointed. The second, third and fourth sections had plainly two

The last section, with three measures, had evidently more right to them, on account of greater unity, than

This gives us five sections, of three, two, two, two, and three measures, respectively. If the student will now examine the other periods in

It the sunartic win how examine the other persons in the same way, he will find these rules equally observed, the same may be seen under these equally observed, and applicable as well as adequate for all similar metri-



After the hammer and tongs work on the pianoforte, to which we have of late years been accustomed, the delicacy of M. Chopin's tone, and the elasticity of his passages are delicious to the car!

MAZURKA

Chopin's idealizations of the mazurka rhythm are no less wonderful than his treatment of the waltz. The Mazurka in B flat is a striking specimen. Orade 3. FR. CHOPIN, Op. 7, No. 1









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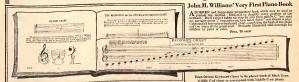
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Musical Scrap Book By A. S. GARBETT

THE SECRET OF LISTT'S SUCCESS Even to this day, Liszt's technic is restarded by many as the last word in pianoplaying, but Henry T. Finck in his Sucwholly true, and that something more than technie established Liszt among the im-

mortale: "Klindworth wrote that 'Liszt did the most astonishing things with his left thumb, making one think it must be doubly as long as an ordinary thumb," writes Finck. "He certainly had an ideal hand for piano forte playing, his fingers being not only unusually long but connected by such clastic sinews that he could play as easily in tenths as others can in octaves. But this was not the secret of his success. Nor can his triumphs be explained by reference to the amazing technical facility he acquired by incessant practicing in his youth-one of his daily exercises being the transposition of one of Bach's preludes and fugues into all the twenty-four keys. Dazzling as was his technic, it has probably, as one of the leading German pedagogues, Rudolph M. Breithaupt, maintains, cen surpassed since by D'Albert, Busoni, Godowski and other virtuosos of our time What gave him his tremendous power over audiences was the fact that his technic was spiritualized, was made subservient to the will of a unique, inspired personality That was the reason why, as Tausig said, No mortal can vie with Liszt; he dwells

upon a solitary beight."

THE CHILDHOOD OF SCRIABIN One of the most interesting and original of Russian composers was the late Alexander Seriabin, concerning whom A. Eagle-field Hull has written a book of autobiography. His genius manifested itself early. His mother died when he was six months old, and his education was cared for by his father's sister, "Aunt Luboff," who seems to have devoted herself to him and trained

"When only five years old he would extemporize on the piano, though it was some time before he could swite music," says Hull. His acute car and his musical memory were astonishing. A single hearing of any piece was sufficient to enable him to sit down and reproduce it exactly on the plano. In 1887, during the Russo-Turkish war, when the Ismallovsky Guards Regiment was leaving for the seat of war, the During the entraining the band played quadrile, then very popular, called "The Snowstorm." On his return home the five year-old musician played the piece through on the piano from beginning to end, greatly to the amazement of the family

Later on, when he heard his fostermother play a Gavotte by Bach, and The Gondoller's Song, by Mendelssohn, young Alexander, then a boy of eight, immediately sat down and reproduced them without a From the age of eight he composed a

few simple pieces and also developed a strong love for poetry, writing many short poems himself. He also amused himself a good deal by cutting things out of wood. and this inventive pastime even expanded he was particularly specessful,"

his lip, much as Lally, nearly two and a half centuries ago, died from an infected

IN PURSUIT OF MACDOWELL ONE of MacDowell's first teachers was the great pianist Theresa Carreno; and in her book on "The Boyhood of Mac-Dowell," Abbie Farwell Brown includes an amusing incident which is given here in somewhat abbreviated form,

"At that time Mme. Carreno was about eighteen or nineteen, a very lively and fas-cinating young woman," says Miss Brown, while Edward MacDowell was only a little boy to whom she took a great fancy and undertook to teach. "Like a true Soaniard she blood to show her foodness for those she loved. . . . But he was proof against her sweet ways. Especially he could not bear to have Madame kiss him

as she liked to do. Naturally at first this piqued her. But with her eleverness and mischief, she soon discovered that she had an unexpected weapon to use for her own purpose. Sometimes he did not play his lesson as well as his fair teacher thought he should. Then instead of scolding him-she kissed him! "Zis time, if you play ast not right, I kiss you, Edeuard?" So the fascinating young and showing her white teeth, with mischiel in her eyes. And he would hasten disthat dreadful posishment."

Years later, Carreno used to tell the story of one such occasion when Edward out the better of her. Madame not only threatened him with the above dire punishment but also proceeded to carry it But Edward was too quick for her He darted out of the room, down the stairs and out of the front door into the street with his teacher at his heels. She chased him quite around the city block and back into the house again, "doubtless to the great edification of the neighborhood."

THE PERSONALITY OF BERLIOZ "Evenything about Berlioz was mislead-

ing," remarks Remain Reliand in "Musicians of Today," adding, "even his appearcause of rouny, assume, even his appear-ance. In legendary portraits he appears as a dark southerner (Southern France, of course!) with black heir and sparkling eves. But he was really very fair and had blue eyes, and Joseph d'Ortigue tells with urinkles by the time he was thirty, or, as E. Legouvé pots it, 'a large umbrella of hair, projecting like a movable awning over the beak of a bird of prey." "His mouth was well cut, with lips com-

pressed and puckered at the corners in a proceed fold, and his chin was prominent. He had a deep voice, but his speech was ested him, and at times be effusive in manner, but more often he was ungracious and

He was of medium height, rather thin marrie land, Daniel and climbing, and the hove of a vacabond life, which remained with him nearly to his death. He had an iron constitution, but he wrecked it hy rivation and excess, by his walks in the rain, and by steeping out of doors in all weathers, even when there was saow on the ground."

It is difficult, by the way, for an Angle

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HE GENERALLY accepted and popular idea as to when the training and developing of the voice should begin is that the prospective student should have attained full growth. That is, they should be not less than sixteen or seventeen years of age. This is true in the case of those who are to be singers and will have to use the voice several hours a day and undergo concentrated vocal training. But, and this is the main point, the training of the voice should begin in Childhood, Children's voices ought to have supervision in the home and in the school so that later when the child is grown and wishes to devote the necessary time to become a singer the way will have been prepared and the usual

Page 132

bad habits of tone and speech will not All persons should have agreeable speaking voices and pleating singing voices. The exceptions are in the case of almor mal conditions needing pathological attention. Such cases are rare. Selfconsciousness is the greatest reason more people do not become singers. Early vocal training would eliminate selfeonscionsness.

Regarding the matter of vocal training, the late David Bispham said, "We have now reached a period when all music, and singing in particular, should receive most careful consideration. The voice is so intimate a thing that no one can escape it in himself or others and so great its powers, when properly used, whether in speech or song, that it is amazing that its qualities are not more fully realized by educators and treated accordingly. up to the present time it seems that those who have influence in educational matters have not had their eyes opened to the fact that every human being should be taught to speak properly and sing as well as may be, and that these things are perfectly easy of accomplishment if only correct methods are put before the children as they grow up.

Languages, the most difficult to acquire by adults, are fearned by children with perfect case, from those with whom they come in contact. They will speak them well or ill, according as they hear otherspeak. In short, example is, as far as the voice is concerned, better than precent; and the ear, so intimately associated with everything vocal should be given more to do than has been hitherto thought nece sary either in schools or by private teachers.

While most young people do not begin to take singing lessons until their voices are reasonably settled and can bear the strain of study, it does not seem incompatible with the dictates of common sense to say that the training of voices, of bedies, and of minds, may be undertaken much earlier than has been thought advisable. The early hours of youth too often are shamefully wasted. In them this natural and beautiful gift should be brought out. This seems so obvious as to be hardly worth saying; but, as a matter of fact, song by the many is looked upon as a hixury to be indulged in by the few Whereas it is a necessity that should be used by all. For all not only have a latent impulse toward vocal expression, but also granted. Persons, selected for the purity of their enunciation and the beauty of their voices, should every day in all schools speak and sing to the pupil, who in turn

Even with the interest of so great acurtist as David Biopham and others promment in the musical world there is still need of agitation and pleaser work along this line. That there is more general interest in the voice than some years ago, to pride and instruct all students under trol, and a relaxed threat

The Singer's Etude

Edited for February by Noted Voice Specialists

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

When to Begin Voice Training

By Beatrice Wainwright

their charge in the correct we of the so that the training of the singing voice voice. In the Normal schools there should be courses in the regular curriculum to train the aspiring students to teach the children that are to be their charges when

ing such as the settled voice requires for its full development. Children should be given beautiful sougs to sing, and should he impressed with the fact that their voices are fine instruments that should be cared for and not abu-od. They can be taught to breathe correctly. Later, when they are old enough, they should be taught something of the yoral mechanism-just enough to give them an intelligent understanding to overcome the natural feeling of spystery that is the general attitude toward the voice. At this time simple vocal exercises may be given and deep breathing always kept before the young students. The speaking voice should have atten-

tion as well as the singing voice. Voices nught never to be strained, particularly in the case of children. The production of the voice is the same in speech and song; all had well-trained voices.

should act beneficially on the speaking Correct enunciation is of the greatest importance to both singer and sugaker

Clean divinet enundation is an aid to mad ing in childhood, young people would avoid falling into the had lathits of sporch and some that take so much time for the inging teacher to correct and they would already have acquired sufficient control of the voice to take up serious training and advance without the usual hundicans are united by incorrect use of the voice when growing up. During the adolescent period. hove may sing simple songs of limited range, as well as the girls. Rote sanger should be taught to the younger children and later singing at sight, the voice training to continue through high school, There are some teachers and supervisors teaching just in the way here indicated; and they are highly esteemed in their respective communities. There is nothing that makes

Intelligent Vocal Practice

By Catherine Colnan

MANY vocal students will recognize as their own, the complaint of one pupil to I do at home when I practice, than I do

at my lessons?" Under a few conditions this statement is true. The small may not yet have become well enough acquainted with his teacher to feel membarrassed before him; may be afflicted with weak self-consciousness, and lack the mental poise he se-ses when alone. But far more often the cause of this seeming phenomenon can traced to the practice hour, and is found to be the simple fact that, when practicmg, the student fails to listen to his own voice; while at the les-on he does listen

Examine yourself frankly at your next exercise like this, with the vowel Oh:



first note with a small, from tone; kaping the upper tone, dimini-hung it, and trapping descending scale focused as far forward

Even with the best of intentions your may forget to begin listening to the emalher teacher. "H's drame how much better ity of the first tone, although that should determine the quality of all the following ones. Or, granting that you have achieved this tone and alighted on the octave above it: did you alight softly or harshly? White lightly-resonant one to a fully-resonant

> only to the final tone and judged from that whether the exercise needed repeating? In this instance the interval for instention was very short; but not too short Often you labor for fifteen minutes over an exerci-e that could be done justice to in

ing Each time you find your thoughts again. You will be surprised to find how ale mirate from the work in hand

During the le-son hour, your teacher's concentrated attention upon your voice inand sufficient woral training to enable them as its predecessor; with full breath con- der why you are doing so pourly, you are der why you are done so perfect time case the student most want for later or

since your last lesson, the actual sound of your own voice. To think the tone you produce, and to produce the tone you think

are two sadly different things; but they When, by incremitting attention to your own practicing, you learn the power of concentration, your work will have become not only intelligent, but productive of quick results. New tone-possibilities will unfold to you: Your car will be your severed critic: And your lesson hour will not only if now is, but a satisfactory record also The thoughtful student of voice will find in these suggestive remarks the basis for a large field of personal experiments and discoveries.

Tartini's Advice

(An Extract from Mr. William Shakespeare's Book, Plain Words on Singing-G. P. Putman's Sons.)

GIUSEPPE TARTINI (1692-1770), compostr and great master of the violin, wrote value able advice to a pupil on the howing of this instrument. All he said might apply equally to the breathing and tone production of a singer:

"Your first study should be the true manner of holding, balancing, and pressing the bow lightly and steadily upon the strings; in such a manner that it seems to breathe the first note it gives."

Paraphrasing this, and substituting the word "breath" for the "bow," and the "rocal instrument" for the "strings," it would read: "Your first study should be the true manner of holding, balancing, and pressing the breath lightly and steady against the vocal instrument, in such a manner as to breathe' the first note it gives, without any shock or sudden slip of

More About Purity of Pronunciation and Resonance

Hiller (already quoted) says that "Well spoken is half sung," and that this is i motto that should be inscribed on the for walls of every school of singing. Interest is being aroused in this subject, and it cannot be too strongly urged that the right production of the voice is not displayed unless the singer is unmistakable in the utterance of his words before the public Indeed, it should be impossible to mistake what he say: The perfect sustaining of the thirteen vowels in the English largrage and the thirteen tuned consonants previously explained (see chapter on Pronunciation) really comprises the different shades of color in the voice, and is equal importance with the colors on the pa'ette of the painter.

Foundation of Singing We have seen that tone (prolonged pro nunciation), resonance and breath-control

form the foundation of the singer's art. it cannot, however, be expected that the mort capable pupil can immediately grasp this as a whole, and realize that true sonor ity, resonance and even dramatic force rest on the purity of his vowel sounds which purity, should be aspire to perform in thraters or large bendings, thus becomes his most important asset. Regarding the question of resonance

bout which so much has been written when the voice is properly produced, and the experienced singer brings to bear a his coperation singer trings to bear howerful, yet controlled breath pressure the result is the Steatest resonance of which any voice is capable. The singing of one artist may be highly dvansotic; on the other hand, the size of the voice of another may lend itself only to tender and

perience before attempting anything dra-nunic. It is surely only the ignorant forehead-gloomy, hooting. Rousean ways teacher or the charlatan who would assert that all voices are capable of the same dramatic force!

One professor is reported as having Surely this does not mean that the voice should be nazal. Probably be intended to say that the medium voice is felt in fu'l mouth should be "alive with sound."

What shall we say of the head we'ce? wided it be of sufficient compass, easy, ex-Surely no good teacher would inculcate pressive and in tune"

forehead-gloomy, hooting. Roussean says whose principal aim is to exhibit the touching and sympathetic character of singing, should be forbidden to certain hard, bellowing voices, which only succeed in deafening the ears. On the other hand, I believe that a singer who possesses only a small voice has enough wherewith to

The Value of the Mirrer to Singers

By Charles Tamme

as well as heard. Tension, constriction, strain, either mental or physical, or both, are the usual obstacles to a career of success in singing-These, to a large extent, fortunately, are a fault is an important step towards cor-

When the singer looks into his mirror he should see, first, that his mouth is functioning naturally, freely, and without grimaces. There should be no contortion and no unnatural stiffness. The shape of the mouth should vary, of course, according to the rowel that is being sung, and according to the articulation of the conscioust. Resonance, too, plays a part in the shape of the singer's mouth, in accordance with the quality and quantity required for the

precise expression of the meaning of the The toogue, as a general rule, should lie flat, with the edge against the lower teeth all around, so as to permit the free emission of sound,

The next problem for the singer with his mirror is the lower jaw. The lower jaw should drop with the utmost freedom should drop from the binges and should throat and chest. The sides of the face and the chin should be innocent of any tense If any such lines are visible, the singer before the mirror a deam times or so at all, until the telltale lines have ceased to

The neck is another problem for the ager with his mirror. Tension shows all

Maxy faults of the singer can be seen the neck. This tension may be the result of a number of causes. There may be undue pressure or constriction in the lower throat. It may be that the singer thinks he must make a tremendous effort; or he may have some other faulty mental conception, such as failing to carry a given phrase to its logical resting point, or dwellng too long en insignificant words or sylla-

> mechanism often causes the enlargement of the blood vessels in the neck. Perhans the singer has neglected to take in sufficient breath for the phrase to be song; perhaps he is striving to amplify his tones unduly by force rather than by the legitimate use

Whatever the cause of this visible tension, it should be studied and corrected. then carefully checked every day by means a habit, only constant vigilance will serve

Of course when a singer is singerely in erpreting song, his face will and should how unmistakable expressions; but these should in no way interfere with the m-chan-"Suit the action to the word," said

The mirror appropriate for the singerwill tell any singer who will but interest himself to look, hour well he is obeying this Perhans the most important thing that the

mirror tells a singer is his psychical condition. Is he mentally in tunt? Is he glad to be singing? Is he content, yet not obleomatically so? Is he at ease? Is he vitally alert, yet not strained by anxiety? The singer should be able to command himself into a state of mental repose which

"There are but few happy and contented men here below; everywhere grief and care prevail, perhaps your now look back with heartfelt, cheerful the man burdened with affairs may of years with such persevering efforts derive a few moments' rest and re- and exertions."-Haydu,

freshment. What a powerful motive to press onwards! And that is why ! have devoted such a long succession

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By Jean McMichael

Do nor let your vocal studies become uic, essential to success, and that person your master and make your singing me- ality should be developed side by side with

chanical. Every singer must master technic, a foundation to future greatness that is absolutely necessary; but how very often young singers, and also those who have 'arrived." have allowed technic to overshadow their personality until there is

The public likes programs iced; and every young singer should realize early that her personality is the sugar-coating of tech-

Put a little of self into your studies. Be original, not merely a well-piled machine that is able to render without a mistake a lesson learned, which nine cases out of ten is dull, monotonous, Give your work the spark of life front it with personality and charm. Be master of your technic never

Keep Your Voice Nourished

ite elave

By Jean McMichael

it must be fed or the student cannot expect Dan you ever stop to think that a beauticouraging results.

Many youll students think of their bodily ful voice is one that is properly nourished, that many a thin and weak voice is due to

lack of food? A vocal student is any to overlook this fact, never realizing that a voice depends

upon food for its nourishment, brilliancy, A diet is an excellent thing, providing a vocal student does not go to extremes, thus retarding the progress of voice develop-ment. Every smooth-running machine smooth-running machine must be oiled, so it is with a pleasing voice,

health, but perhaps have not realized what an important part nutritious food has upon the luman singing voice itself. It is essenthat that all singers should eat enough to give a voice the power and sustenance is needs for its possible growth, otherwise it will be warped, under-nourished, unable to blossom forth and become the lovely thing that nature intended it to be.

Affectation

By Sidney Bushell

APPECTATION, in the commonly accepted meaning of the term, is a quality with which none of us wishes to be saddled. The word is synonymous with many unde-

For all that, the vocal student must not be surprised if his family or friends begin to notice a difference in the quality of his speaking voice, or subtle changes in

singing, which they may unkindly label As a matter of fact, it is "affectedness,"

that was prohibited; he was able to give us

back our colored robes, our belts of wovgold, our sombre cloaks, our proud

headgear, the noble clank of our swords, the glitter of our peasunts' scythes, our

graveyard crosses, our little wayside shrines; he gave all back to us, musiced

with the prayers of broken hearts, the revolt of fettered souls, the pain of slav-

cry, lest Freedom's arhe, the cursing of

tyrants, and exultant songs of victory.

Through long years of torment, mar-

tyribus, and persernion, our hounded thoughts racireled him with their most

seems threads, we clume to him in the

but in the very best meaning of the word. What is his daily practicing for but the affecting of a better quality of voice? If his friends notice it and remark upon it consided it really is a change in the right It will not be very long before this im-around, "affected" voice is firmly fixed as his very own, and not, to quote a few of the terms usually coupled with affectation —priggishness, "airs," pretense, unnaturalnesss, and the like.

A Paderewski Eulogy

(Continued from page 96)

of music, carried contraband Polish pa-Shortly after Chopin left the land of triotism to his brothers across the border; his birth it was beset by oppression, an he was a priest who, to his fellows scatoppression so ruthless and terrific that it tered far and wide about the world, can only be accounted for as some wild, brought the sacrament of their martyred delirious action of revolt against the long-He now stands illumined by the undy drawn Tartan yoke, falling in revenge up-on the innocent. All was forbidden to us;

ing light of his country's gratitude the language and faith of our fathers, obwreathed ever with fresh garlands of servance of our ancestral customs, the heritage of our past, our national dress, But he does not stand alone. His "genius patrix," the spirit of the land of his fathers, the spirit of his nation, has not sur songs, our poets-Slowacki, Krasinski, not forbidden to us; and yet in him we still could find the living breath of all left him, not even in death. No man, however great, can be above

his nation, or beyond his nation. He is seed of her seed, a portion of her, blossom of her bearing, fruit of her ripening; and the greater, the finer, and the stronger he is, the closer he lies to her heart. Chopin, perhaps, did not know how great he was great with our greatness, strong with our strength, beautiful with our beauty. He is ours, and we are his; the whole of our offective soul is in him made manifest,

Therefore, lel us brace our hearts to fresh endurance, let us adjust our minds to action, energetic, righteens; let us upfor the nation cannot perish which has a sorten of our souls and he southed, up-held, sometimes even converted us. He soul so great and so immortal, , , was a smuggler who, in barmless rolls



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Over a Donhie-har-Toule-Irreg-siae Rhythm.

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open le on le open le o

Contente olenote ule do to to lo lo not se is no me se rah do

This notation of the descending electronic scale is the correct form.

Handel's Lavine.

O prices: Itil six (f Handri's relisioner e "Large" to a steer in Itali, or jud a coverent of seas coverent of "Sees" into known the opera of "Sees" into known in Italia.

Output of "Sees" into known in Italia. O. Will pas fell sie in what traps the Applem Charles Engogene should be falled to the before to the vertical and the falled to the f Anglicus Church Responses.

An Old Violin in Oilo.

O. Will was give see a little information about on old realm, in care funding for same about on old realm, in care funding for same time?

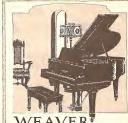
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N THIS vast country of ours organ music had to have its beginnings the same as in the other arts. The pioneers in the early days of America's musical history did not ride to church Sunday mornings in a limousine nor did they have even a flivrer to bring them home. For years necole were adverse to the organ in the chareless and extreme prejudices had to be overcome. As an instance of this, in the First Presbyterian Church, Fifth Avenue and Twelfth Street, built in 1845, where I preside, a tuning fork was all that was used until less than forty years ago. Finally, when the "new church organ" was built. it created such a commotion amongst many members of the congregation that it required several years of time before it subsided, and this on Fifth Avenue in the City of New York!

You have all hummed the tune, "Johnny Morgan played the organ and his father played the drusn," How many of you know that the organist referred to was the famous John P. Morgan who so ably played at Old Trinity Church which keeps sentinel over Wall Street and the kings of finance. This man did splendid constructive work in the old days, as did another Morgan of a different family who came from Great Britain during the same period. I refer to George Washbourne Morgan, father of Mand Morgan, the distinguished harpist, who last fall celebrated her Golden Jubilee in Carnegie Hall. On reaching New York, Mr. prepared to play programs of merit and of educational value, but the people would have none of it until finally he entertained them with variations on "By the sad sea This instantly stamped his popularity, which continued for many years and enabled him to play whatever he chose. He was one of the first to make known the works of Bach in America, of which he was a recognized exponent, and toured the country for years in addition to pr siding at the organ in Dr. Talmadge's Church in Brooklyn.

Others of the Period

About this period there were several others who must be remembered. Notably Dudley Buck, whose authems were sung everywhere, is still regarded as having been one of our best organists and leaders; Samuel P. Warren, organist of Grace Church on Broadway, the teacher of many prominent organists, who led the organ profession here for more than a quarter of a century; Clarence Eddy, of Chicago, whose fame began at the Centennial Exposition in Philadelphia, and the success of whose European and American tours have made him the Dean of American Orgawists. Mr. Eddy has done a great work, and his tours still occupy much of his

Then, there were George E. Whiting of Boston; John Zundel, of Brooklyn, who long directed the musical forces at Henry Ward Beecher's Church: David D. Wood, of Philadelphia; John K. Paine, of Harvard University; Edward Hodges, Eugene Thayer and A. H. Messiter, at Trinity Church, New York; and many others who should be remembered in the Hall of Fame, for their early constructive work.

When Alexander Guilmant, the great French organist played at the Chicago World's Fair, some people exclaimed, notes are struck exactly together The influence of Guilmant in this country can never be fully estimated, for he came of the crucial moment and when he was most needed. At that time, we were not discussing the merits of Fundamentalists or theology. A new school of organists

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The Rise of Organ Music in America

By William C. Carl, Mus. Doc. Checalter of the Lation of Harres

Mr. Carl has for years been the Grganist and Director of Muste of the Pirst Presby-terian Church, of New York, and is also the Founder and Director of the Guliman Conman to do the work and he did it well. Houses, Universities, High Schools, De-His unaffected manner won the hearts of partment Stores and, as well, in the houses of thousands of our citizens. our people on each of his three tours, and From an educational standpoint, nothing his marvelous improvisations have not yet

been surpassed in either Europe or Amer-World War Effects During the World War, Joseph Bonnet was brought to this country by a committee of Americans headed by Mr. Otto Kahn

ist of St. Eustache in Paris, and disti guished pupil of Guilmant during his Conservatoire days when he won a notable First Prize His success here was phe nomenal and is still fresh in the minds of us all. During the first winter he appeared over twenty times in New York City and in addition to his regular programs, played a series of Historical Recitals which stamped him as one of the greatest organists the world has known. Bonnet's tours throughout the country were phenomenally successful. His name snells "bouset" in English. An amusing incident occurred one day in a western town where the prospects of a full house seemed dubious for the evening concert, and the enterprising manager had to devise something to arouse the people. Knowing how much French nery was admired and sought for, he announced the latest "Bonnet" from Paris had arrived, and all who wished to see it should come to the concert, when it would be on exhibition. Needless to say the house was packed to the doors, and the French Bonnet played a brilliant Organ Recital for them

Method and System Both Guilmant and Bonnet showed us

what method and system could accomplish, There was never a detail of the smallest importance left unprepared. would take as much care in folding the morning newspaper after reading it, as in playing a Bach Fugue. Many young men and women grasped these ideas, and are now demonstrating them in the splendid work they are doing. The rapid strides and phenomenal progress made during the past twenty-five years, is past our com-

There is an incentive to work at the present time. First of all, the American people have proven that they are foud of the organ and its music. This is true from the cast to the far west and up into augurating a new organ and playing for the music lovers there. Repeatedly, in the remote versions villages, I have found andiand show a legs appreciation of the best

The advantages for hearing and becoming acquainted with the organ to-day are manifold, in addition to the Churches, organs are found in our Municipal Buildings, Concert Halls, Theaters, Film plied, "what would the blower do?" His grandfather blew the organ, then his father blew the organ and now his son is waiting to follow him. They would be thrown out of business, and look for a "No, we cannot have a mater To continue regarding Organ Music in

America, it is most gratifying to record that the Organists who did constructive work in our country did it well There were many obstacles to encount for everyone was more occupied in the quest for gold than for art. Naturally our organists first achieved success in the churches, where the standards, by persist out hard work, have been raised fully on hundred per cent. Where can one hear good church music better rendered than in America at the present time? All heart to the men who have worked and given freely of their best to make this possible The prejudice against women as organish is a thing of the past, and we now fard them holding positions of distinction in the prominent churches of every denomination

and creed, the country over. In New York

they have been especially honored. I take

off my hat to the women organists in America. They deserve the success that have achieved and so well merited. Organ Fraternities We must not forget the American Grill

of Organists, founded over twenty-five years ago and the National Association of Organists, for the part they have played and are doing in bringing our Organists to the front

The demand for organ study has been quite phenomenal. This is not surprisity when we consider the thousands of new instruments built in recent years and the search for organists who can play the There is always room "at the topthose who study seriously and who will put their brains back of the music. Although an organist is not made in a day, good old-fashioned hard work will accomplish a great deal. System, person ence and method, in everything, are the things that count 'All honor to the American Musician

The Non-Legato Alto Part

By Helen Oliphant Bates LISTER carefully to your hymn playing

for a few minutes. Does your alto par for a few minutes. Does your alto re-flow along in a smooth legato melody it does it sound broken and disconnected? it it is not legato, the chances are you below to that class of organists who invariable play the soprano and alto with the right hand, and the tenor with the left hand Now as hymns are written for vol and not for hands, your alto singers will not in the least object to your occasionalo playing some of the notes of their pa with the left hand, when to do so would enable your enable your to give them a real legate line and not a string of semi-staccato notes.

Try it. The next time you cannot gate both some both soprano and alto legato with the right hand, study the place and see if by the set of the left hand, or by changing fruest you cannot be the left hand, or by changing fruest you cannot be the set of the left hand. you cannot solve the situation. It is not also it is not always possible, but it can done it the done it has a lways possible, but it con it be sufficient to make a hig improvement in your host. in your hymn, playing and amply reply all

When is an organist in high society When he comes in contact with the grant and the swell.

"We are surrounded here by art s craftsmanship, and we have no besides to be offering to God anything taydff silly, in music or in words," Bishel of Liberpool (at Liberpool

extra effort expended.

ing what the organ is capable of doing, What can be more far-reaching than the Festivals of Organ Music participated Bonnet was the idol of Europe, the organin hy the world's famous artists, both m by the management and the frequent European and contentials at the stores of John series of Recitals at the stores of John Wasamaker in New York and Philadel-phia, under the able direction of Dr. Alex-A Notable Service At the College of the City of New York, Professor Samuel A. Baldwin has per-Professor Sumes of Ontown has per-formed a noble task for which the citi-

has helped the advancement of good music

as the popularizing of the organ in this

way. An interest in good music has been

created, and with the advent of the radio,

millions now have the opportunity of know-

zens of the community should be ever grateful. On the 8th of March he celegraterist. On the ton or attach me cete-

the magnificent Skinner Organ in the freat Hall of the College, when engrossed resolutions from the City government were presented to him and he was honored in many ways. Professor Baklwin is the first to give one thousand free recitals in As an impovation an out-of-door organ. the first of its kind in America, was built for the Spreckels Pavilion at the San

Diego Exposition in California, It was a success from the start; and bundreds of free recitals have been given upon it by Dr. Humphrey J. Stewart, the distin-Dr. Humphrey J. Stewart, the distin-guished musician, assisted at various times guarantee management assumed at various times by visiting organists. From an artistic and educational standpoint, its value can-not be speace of too highly.

The Out-of-Doors Organ It would mean much for any city to

It would be an interest to be played in the sammer months by American orin the samue, Municipal Band conducted by Americans. Both, it is hoped, will be in New York City, with its multitude

of musical offerings during the course of of finescent the organ as a solo instrument is undoubtedly heard more frequently both is undountedly made more requestry both in Recitals and in combination with other instruments including the Orchestra, than in any other city, either in Europe or The antiquated instruments of a former The integrated marginal of a former decade are rapidly being replaced by mod-

ern up-to-date organs. Our builders have ern up-to-mue organo. Our ouncers have progressed with the times and have accomplished magnificent results in the work they are putting out. The electric motors has necessitated that the men who former ly performed the task as organ blowers should look for a new occupation. Once I asked Guillmant in Paris why his Church did not install a motor. "Why," he re-

An Old Silbermann Organ Dating from the Time of Bach

THE following description of an organ dating back to the time of Bach (1721), and undoubtedly played on by him, appeared in The Diopusous for March, in an account of "The Organ in Bach's Day as made by Gettfried Silbermann," by Mr.

The organ is in the little village of Rotha. in the immediate vicinity of Leipzig, in the picturesque Church of St. George, built early Gothic style. It is said that Mendelssohn used to walk there to practice and

compose at the organ. Our party ascends to the organ loft in the wor gallery (the usual position of the organ in all German churches), mounting an old stone staircase in the tower, which smells of age and dungrous-the windows have only recently been discovered and opened up. A thrill of anticipation and now at last-the organ. Our first impression we get from the case, an emate affair in white and gold resplendent in all the characteristic curlecues of rich roccco. This was a shock to American eves accustomed to the dignity" of Flemish or burned oak cases. In the days of yore, churches spent many shekels upon the tasteful decoration in colors of the organ case, employing artists of reporte for that purpose. In some cases there were angelic hosts in the organ front, who, when the proper step was drawn, blew

like an orchestrion on Coney Island. "The interior of St. George's had been recently redecorated in tustefully brilliant Romanesque style, and, with its simple but beautifully carved benches and altar, furnished a rich setting for the instrument The pipes in the front are unpainted (the usual thing in Germany) and highly polished. Those in the middle field are missing, a sacrifice to the moloch, "War," We inquire about this and the mild-mannered Schuldirektor and organist emeritus flushes with anger, and, referring to the government officials who carried off the pipes, exclaims: "Those vandals, those villams; would have killed them had I been here!" Such is the affection of a real organist for the companion of his joys and serrows, his

trumpets and struck bells and cymbals quite

"We open the ornate white doors on blg brass hinges which prevent desecration of the console by the impious, the had boys of the choir. (Most German churches have also an iron railing around the console.) interesting sight greets our eye: manuals of keys the color scheme of which keys ordinarily white being of ebony and those usually black being of ivory. Herr Schuldirektor remarks: "You know, those black keys keep your fingers warmer in winter than the white ones;" and since there is no heating in German churches since the war the argument appears a good one.

The lower keyboard, we learn, is designated as "hauptwerk" (great) and the upper as "positiv" (corresponding to our choir) At each side of the upper keyboard there is a good-sized brass knob set in the wooden

frame. Inquiry elicits the fact that the knobs constitute the manual couplers. The act of coupling is a curious operation. One grasps a knob with each hand and draws forward bodity the whole upper keyboard By nushing the knobs back the keyboards are again uncompled. Interesting, but

"We look more closely. The lowest C sharp is missing, a peculiarity of all

Siltermann organs, for which I was unable to get an explanation. The pedal keys are snaced very widely, and to one accustomed to a concave radiating board this is bewildering. Not only do the intervals feel different, but one's sense of location is also befuddled by inving to stretch the right foot its atmost to reach the high D and finding in the center C where one would ordinarily expect E. Of course the board is flat, with sharps and flats all the same length: and miles one is especially careful there will be much stubbing of toes on

hose in the center of the leryboard.

"There is no swellbox and consequently no swell pedal on which the right foot can take its ease during those affecting even ongs on the oboe or you humana. Organists with a weak sense of equilibrium requiring a brace, will find a shelf-like election directly above the pedal keys. The ston knobs have handles somewhat like an eld-fashioned door hell, and they do have some null, about three or four makes, if I remember correctly. The name of each atop is posted on the jamb directly above the corresponding knoh in large script."

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1. Rohrflöte, 8 ft. Principal 8 ft. (Dianason).

Spitzflote, 4 ft

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Cymbal, 2 ranks, largest pipe 1 ft. Mixtur, 3 ranks, largest nine 116 ft.

11/2 octave wood, remainder metal Manual II

11, Gedeckt, 8t ft. 12. Quintadena, 8 ft. 13. Rohrflote, 4 ft. 14. Principal (Diapason), 4 ft.

16 Nasat, 3 ft. 17. Quinte, 155

18. Tertia, 1 3-5 ft. 19. Sifflet, 1 ft. 20. Mixtur, 3 ranks.

21. Principal (Diapason), 16 ft., wood.

Mechanical Monrael E to Pedal.

Manual II. to Manual L.

Interesting Facts About Organ Pipes

By Helen Oliphant Bates

ORDENABLLY the pitch of organ pipes will be determined by their length, long to note that a stopped pipe produces a tour same length. The explanation for this of a stopped pipe, the air is forced down length without the opening. The effect is according page, the air is forced down singth windows to that of lightly touching the HARTFORD as far as if the pipe were open.

The reverse of the stopped pipe is found These pipes are pierced with a small hole about half way up. This causes the column of vibrating the entire length of the pipe. middle of a violin string.



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By Henry S. Fry

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a beautifully voiced Gamba Celeste, with its additional warmth of color, to the single string tone. The directions in the Widor- for D Schwertzer edition do not, however, in-dicate this registration of a single 8' string stop for the first eight measures, or giving out of the theme or ground bass-that res- m istration not being called for until the second appearance of the ground hass (in 9), with accompanying manual pairts. Probably not every organist agrees to the suggestion of an 8' stop as the registration for the pedal part at this point; and it is interesting to note that Leopold Stokowski, Conductor of the Philadelphia Orchestra, in his excellent orchestration of the Pozracaglia, employs 'cellos and basses for the passage—which would be the equivalent of using a 16' stop in addition to the 8' stop. In Conductor Stokowski's orchestration, in the 5th variation (wood wind), the theme (varied) appears for the first time under the conductor stokes and the stop of the conductor support of the first time under the conductor support of the first time under the stokes and the stokes are supported to the stokes and the stokes are supported to the stokes and the stokes are supported to the stokes and the stokes are stokes and the stokes are stokes as th Sirst time with orchestration suggesting omission of the 16' pitch.

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OTESTICION. In the Wilder-Scheeler's whole the state of t morrogistic, and the news openingly under all morror, should be used springly under all unwintered.

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Letters From Etude Friends

"The Assistnment Will Be--" To our France Do you not thank that a pupil can get

either too much or too little of an assign ment? If the beginner gets too much to practice, he is liable to get discouraged at the beginning of the week and then-no practice the whole week, on that new part which you did want Johnny or Smiesto be able to play extra well, If you give the young pupil too little

as a definite assignment thee-"Aw, my teacher, she don't give me enough. I ain't gonna practice that cause I could play that little bit right off." And the teacher knows how the result sounds.

I usually tell my pupils, "Now Serie, don't think you can do more than this vertion, but if you could do more (passe) it will be splendid." - (That pause, with a smile, works wonders sometimes.)

Johnny or Sue comes next week with the whole page and even a little bit of the next. learned. It's human nature, especially human childish nature, to do what is suggested as "you will not or can not do."

D. D. Little Memorizing By Transposition

TO THE ETURE I have much symputhy for those who find it an archous task to memorize their music and will offer these suggestions, befiering if they are faithfully carried out the results will be quite satisfactory. No matter how well advanced you may

he, look up several pieces in grade one,

of different styles, and thoroughly mem ize them, and also transpose them into a few levs, at less. After grade one goes easily, then proceed in the same manmer with grade fuo, then on through the other grades as far as you are capable of playing with notes. The transposing will not come casy above grade two, and that might be dropped, though some of that kind of work all along the fue would do

no harm. A half hour a day is none too much fime to sorred at the memorizing and transposing Some musicians do not grasp the ideas intervals and chords as quickly as

others, much the same as remembering Bible verses or norms. Transposition becomes quite interesting after one gets "the hang" of it; and it is restful to the nerves Myes Muzs

The Hand Staff

To THE ETTER: to The Extent:
In many years of teaching the plane I are
identify once upon a method for very young
hidees who have no knowledge of the A. B.
's and the inne and spokes.
I make the fluptes E. C. B. D and P—the
most limited the five lives and four spaces. and mixing the five lines and four spaces of the the staff.

Naming the thumb (or first finger) E, the could finger G, the third finger E, the fourth uper D, and the fifth finger E, the spaces tween the fingers were then mixed in order, JA, C. E.

C. A. C. E.
This seems to make it very clear to little
dat, and it is serredly may frombe, the mareints below all right "at hand."
I mu glod to pass this on, hopbug it may
solat solver tenchers of children. Very cordially, Mrs. L. C. Frexuenzo.

Books on Music Reviewed

Shuging Mode Easy. By Watson Lyle. Cloth bound; nmety pages; illustrated, Published by W. Foukham & Co., Ltd. Price 50 cents.

The modest volume does not attempt to on into anatomical details. What it rather go into anatomical ereals. What it rather undertakes is to furnish a guide to bring the rocal mechanism and the brain into a many practical suggestions as to how this many produce, with means offered to the Theorizing has been taboord, while usable hints are numerous. handbook that is just a little different.

Music in Work and Worship. By Edmund S. Lorenz. Cloth bound, three hun-dred and eighty-five pages. Published by Fleming H. Revell Company. Price \$360. A book which has been written to bein three classes: nece chasses: atometra or meological semminates, miscours in the service pasteroricers in the churches-organists, choir no attempt at technical instruction, but no actempt at to familish the managering of inspiration which will ked workers to acquire proficiency. The organ, the organset, the cheir, the cheir leader, Church and

a hard and exhaustive manner, with many suggestions to which the author's long exsuggestions to which the author's acing ex-perience give weight. Workers in Church perience give weight, workers in Church Mayle will find in the volume much that will inspire and help

ford University Press. Price 50 cents.

The "French" and "English" Snites, the The French and the Partitas of the the ordestra or in writing for the oschioseparate Suntes and the extracts of the the great Cantor are discussed in a manner to tra-

initiate the student or young profession into their utricacies and beauties. In fact, the seasoned musicism will derive no small benefit from the lively discussions of group and individual numbers.

Famous Violisists of Today and Vester-day. By Henry C. Labor. Cloth bound; 607. by Figury C. Lance. Could bound; 435 pages; illustrated. Published by L. C. Page & Company. Price \$2.50 per copy. In this volume the writer has endeavored

to give a "bird's-eye view" of such violin ists as have adviewed distinction, from the earliest times to the present day, rather than to give a detailed biography of "the His purpose has been accomplished with a thoroughness characteristic of the scholar which he is, and which the same time makes the book a real authority for those interested in the annals of violinistic achievements. The work is particularly interesting in its tidhits of reference to those earliest players of the instrument, for information about whom one is sometimes puzzled to know just

The History of Orchestration. By Adam Carse. 348 pages, numerous illustration, bound in cloth. E. P. Dutton & Co. Price An unroughly complete and valuable

work, showing not merely Birrary research but also practical experience and a great and original sources. Two hundred pages of the book are consumed before the orory are reached, but all of this material most volumble so it sixes the Instorio background of all of the means and ma-The book should not be omitted from the

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if managed intelligently. Still it should

be borne in mind that after the orchestra

is brought into existence the work does

not by any means whatsoever end, but in

carrying on of the organization already

started, as well as also the betterment of

any such of these orchestras that are, so

to express it, "limping along" and need help to enable them to stand firmly on their

An Absolute Essential

at all; the only time that they touch their

instruments being when they come to re-

organizations that contain such members

and never reach any musical standing. Such persons as these are a veritable nu

sance and should not be tolerated, as they retard all possibility of progress for the

fact just begins in earnest. In this article we purpose to treat the

normal musical feet.

Edited by ROBERT BRAINE

it is the Ambition of THE ETUDE to make this Department

By Dr. Perry Dickie

We stated in our first article on this subject that no matter how often or how long an amateur orchestra of goor players how to play moderately well and in turn that the practice of sustained notes, played were rehearsed, without outside drilling and coaching they would always remain as they were on starting. Also that in case the players were very incapable they should be required to take instruction on their instruments; otherwise they should not be retained or even in the beginning permitted to become members. If after a reasonable amount of instruction they cannot attain an ability to play, they should not be allowed to remain in the organiza-However, in cases where but one hour a

day can be given we are frequently asked how to expend it to the lest advantage. The following is a plan of procedure that we recommend as giving the most for the

Starting with what we term Attackshort quick notes paying particular atten-tion to the tone quality which should be elear, full and in perfect intenation. be practiced slowly at first, gradually in caying the tenano. In the beginning, until this exercise is acquired in a satisfactory be given to it; afterwards, when it is

solutely necessary for the player on every usical instrument, be it string, wood or brass. These notes should be held as long as possible, increasing their duration as the bow or wind-depending upon the instrument-will permit. Invariably the tone must be of good quality and in perfect intonation, both at the beginning and at the ending of the note without any variation in pitch during its sounding. 'Sustained notes should be practiced in even tone, loud and soft, also swelling at the middle and

bining scales and various exercises with sustained notes, attack, and so on, time can complished in the hour. This, however, should not be attempted until each has bon mastered singly and can be obvord without any mistakes. A thorough practice of the Scales is postively escential for good playing and cannot be dispensed with by one who aspires to any musical ability. They should be practiced slowly, sustained. both slurred and staccato, as well as dotter is all kers. Our modern composers and arrangers are disposed as likely as not and often with no reason at all to write in the very remote keys; hence the necessity of preparation to meet them. Often when a piece starts in an easy key, before it is ended one may find one's self confronted with a key full of flats and sharps. We have met violinists who have demurred at three skarps or flats in music put before them to play. What they would have done with six or seven, as we meet them now,

By poo

The Chromatic Scale imparts case and fluency and should always be included in the hour's practice.

This specified work should take up as least forty to forty-five natures out of the hour, even when it can be played fibearly; the remaining portion should be expended on some study for the purpose of acquiring a general knowledge of one's By an hour thus spent-the player could keep up sufficiently to make a comparatively decent showing and thus enable him to play the average difficult mus'e met with in the amateur orchestra It is the minimum amount of time that would suffice to accomplish anything at all

Little Hints

against the belly. If it seems very close, touches, by passing a thick playing card under the edge of the chin rest where it projects out over the helly. There should be room for the playing card to slip easily between the under edge of the chin rest

Violin students often send their violing long distances to expert repairers when there is trouble of this kind. They know that comething is wrong with the tone of the violes, but carnot exactly locate the

Fortunately the trouble is easily remedied. If a chin rest which is comfortable for the pupil and high enough to clear the belly cannot be procured, a piece of curk can be placed between the edge of the chin rest and the edge of the violin. where it is changed down by the screws. the chin rest to the proper height to avoid tenching the helly. Sheets of cork can be Accordatura and Scordatura By Orlando A. Mansfield, Mus. Doc.

(Continued from last month)

ALTHOUGH No. 8 was a great favorite with De Beriot, Nos. 8, 9 and 10 are chiefly associated with the name of that "wigard of the violin." Nicolo Paganini (1784 of the violin, ivicoso raigning, (1840). Indeed he used these so often that the raising of the G string a minor Jrd 10 B flat, or a major 3rd to B natural was often termed "solo pitch." Strictly speaking. No. 11 is not an i

stance of scordatura, as every string is simply tuned a semitone sharp for the sake of brilliancy, the moral proportion of 5ths not being disturbed thereby. Although 2 favorite procedure with Paganini, as in his 1st Concerto, it was also used by Ludois Spohr (1784-1859), in his duets for harp and violin (Spohr's first wife, Dretts Scheidler, being a brilliant harpist), the harp part being then written a semitor higher than the notation of the violin part

A Rare Scordatura The 12th scordatura of our series is now

rare. It merely shows the G string lowered a semitone to F sharp. It was a favor ite with Baillot (1771-1842), the great professor at the Paris Conservatoire and the teacher of Magas, Habeneck, the two Danclas, and other distinguished violinists For arpregios in sharp keys it would ut doubtedly be found to be very useful of Concerning No. 13 we have only to remark that it was used by Peter von Winter (1755-1825), the great enemy of Mozart and a masician who, although best known as an operatic composer, was a violant F

Our last scordatura, the most modern of the series, is one of the most interesting because of being the only one in which the E string is lowered a semitone to E fish The other strings, it will be observed re-main unchanged. This tuning is employed by Saint-Saint. by Saint-Saens (1833-1922), in his Dann Macabre, quite a weird conclusion to out

Notation of Scordatura

In most of the works mentioned, and others in which the scordatura is employ the latter is generally indicated at the beginning of the movement, pretty much in the same manner as that employed in cost Example No. 6. But the music itself was written according to the fingering to be employed; so that no burden of position would be thrown upon the player only upon the theoretical reader, or upon a performer playing the part upon a kel board instrument or upon a stringed it strument with normal tuning. As a natural consequence of this altered tuning, its planoforte part (if all the strings were altered as in No. 11 of our series) would be in a different key to that of the viole.

Thus, in D. Thus, in Paganini's First Concerto for the Violin, the part for the solo instrument is written in D, but the pianoforte part if E flat; where the violin is in B the piano forte is an C; and, in the last movement when the violin is in G, the piano is not in A flat. So if the violin pitch is raised a certain number of semitones the pists forte part must be the same number of part and the mere notation of the solo part and tree persu. Hence it const to pass that sometimes the violin has the

notation of a flat key while the according pun ment is noted in a sharp key. In other cases the reverse occurs The raising of the pitch of the string in the old violins was somewhat more practicable than to-day, owing to the shorter neck and string of the older is straments. Also the pitch of that period was considerably lower. It is scarcely

The Violinist's Etude

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Management of the Orchestra, Part I

on his instrument. This amount of time, as softly and of long duration as possible. however, will not suffice if one is studying are most efficient for acquiring a complete music and has not yet acquired technical mastery over one's instrument. ability. Two hours would barely be enough; and not less than four hours for work on the instrument is prescribed for player. In addition to this, several hours daily should be devoted to theoretical munic

It should be needless to state that an absolute essential to any success to be acquired on a musical instrument is intelligent about Similard since home practice. This advice may be super-

fluous to some; still the fact is that many who attempt to play in an amateur or-chestra neglect this very important matter. In fact, there are some who do not practice hearsal. It is not necessary to say that manner, at least ten minutes a day should are as a rule most miserable to listen to mastered, five minutes a day should suffice Sortsland Notes

The practice of Sustained Notes is ab-

In all organizations of this kind, where we are consulted in the matter, we invari-ably counsel a general disbanding and reorganizing with a desirable membership of also at ends of the note. We have found

those who are willing to work. Practice ideas We have already mentioned home prac-

tice; and it would be well for us to explain more fully our ideas on the subject, since there is a right way and a wrong way, a profitable and an upprofitable one, of wit the latter is too often in vogue, and which accounts for so many poor musicians even although they may spend a great deal of time in this work. To the average musician, professional as

well as amateur-and especially so with the latter-practicing is not a real enjoyable proceeding: hence the reason so many try to shirk all that is not really necessary, Still if one is ambitious to succeed and can realize its value, it becomes a duty for attaining a pleasant ending. It is incumbent upon the professional because upon it depends the ultimate success of his future, which to him is a husiness proposition and of the amateur it is not a necessity to prac-tice at all, save if he would play his instrument well -pride being the incentive to

As for the amount of time to be given many amateurs who, when they speed an hour a day to practice, seem to regard what they are doing as a semi-philanthropic deed. As for the sufficiency, one hour a day given to practice by the amateur wall keen him up so that he can get along in the orchestra, provided he already knows his chin rest to see that it does not press bought at the hardware store.

ONE of the most frequent causes of had

one in violins is when the edge of the chin rest presses on the belly. This is caused either by the chin rest being such a flat model that the edge of the chin rest, where it projects over the belly, is not high enough to clear it, or where the violin is a very high model, such as the With these very high modeled violins, the average sized chin rest is very apt to press against the belly.

The pressure of the chin rest, when its fge actually touches the top of the violin, has a very serious effect on the tone. It checks and shots off a considerable por on of the vibrating ourface of the belly ed gives the viol'n a boilow, tubby, and emetimes ratifing tene. If the violin is

try bit of the wood of the belly must tightly against the belly, it is like a sunger trying to produce a clear, sonorous tone Every violis student should exam

Page 155

necessary to add that for raised pitch thinner strings would be required, for a lower pitch those of thicker gauge

While the tuning of the Viola, or tenor violin, has never been seriously interfered with, the Violoncello has received only one or two important instances of scord for treatment. The most noticeable is to be found in Bach's Fifth Suite for Violoncello Solo, in which, for the key of C minor, the A. or first string, is directed to be tuned to G. a whole tone lower. Accordingly the music played on this string is written a tone higher than the sounds produced, and often appears as if in D

minor while the accompaniment is in C. For the double basses the scordatura has only been employed in modern works. As our readers are probably aware there are two kinds of orehestral basses, one with four strings with the accordatura shown in Ex. 5, and another with three strings. In England the three-stringed double bass is usually tunted as shown in Ex. 8.

9 ... 0 - 0 ...

these 4ths sounding, of course, an octave lower, since the double bass, as already stated, is a transposing instrument, i. c., one whose produced sounds do not agree with the written notes In France, however, the favorite tuning for the three stringed bass is that shown in Ex. 9,

Ex. 0

each strung being a 5th apart. But in Germany, and in all modern orchestras, the four-stringed bass is supreme and is tuned in 4ths from E upwards, as shown in Ex. 5. Hector Berlioz (1803-69), in his standard text-book on "Instrumentation," suggests that, in order to secure more open strings, several of the basses should tune in perfect 5ths, as in

Ex 10

a suggestion which has not received much

The Advance in Strads

THERE seems to be no end to the advance in price of the violins of Antonius Stradivarius. A late cable from London amounces the purchase by Mischa Elman, the famous violin virtuoso, of the Recamier Strad, at the record price of 10,000 English ounds, equivalent in American money to \$50,000. The violin was previously owned by Mme Recamier, the most famous French beauty of her time. The violin was coded by her to Field Marshal Count Molitor, the property of whole descendants it remained until quite recently.

Where the advance in Strads will halt it is hard to say. Thirty years ago an excellent specimen of Stradivarius' workexample could be obtained for from \$5,000 to \$10,000, but these unrivalled instruments have been steadily advancing since that ime and are still advancing.

that certain of the owners of the most ous Strads are holding them at \$100, 000; and it is not impossible that that The owners of the violin go on the theory that if paintings by Raphael, Coreggio, Murillo and other great artists bring from \$500,000 to \$1,000,000, a fine time ought to be worth \$100,000.

Righ men buy violins by Stradivarius

practical endorsement, probably because requiring for its full effect strings of abnormal construction. Up to the present time the seordatura of the double bass has been chiefly confined to the alteration of E or 4th string. Thus Johannes Brahms (1833-97), for the pedal point at the end of the third movement of his "German Roquiem" directs that "some double basses tune the E string down to D." Richard Wagner (1813-83), for the Introduction to the "Rheingold," directs that half his double basses tune their E string down to E flat; while in the second act of his "Tristan and Isokle" he orders that two basses, for a few measures, tune their E strings down to C sharp. All this, ohviously, to secure a lower fundamental

We thus observe that the scordstura, whenever employed, is used for simplification of execution, for the securing of deeper bass tones, or for some special effect such as increased brilliancy, or sombreness, or for imitation of some particular instrument or sound. All scordature must be judged upon their merits. Those emplayed in violin playing were mostly for the production of executive effects, those in double bass performance for total improvement or augmentation. Of the two casons the latter is the more justifiable. But with all the variety of tone and the numerous instruments to be obtained from and included in the modern orehestra, the scordatura, except in rare cases or in solo playing, seems unnecessary or, at best, scarcely worth the trouble essential to its provision and notation. century the technic of composition and ner formance has so advanced that effects onsidered marvellous at the time of their production excite to-day but little interest other than of the antiquarian. If it were desired to produce the effects we tabulated the majority of them could be obtained, in all prohability, by much simpler and more effective means. The em ployment of the scordatura was always pore or less of a rarity. It is highly prob able that in a few years its use may be-

a collection of violins of this character brings distinction on the possessor, just as is the case in the ownership of a fine galkery of pictures by great artists. Concert violinists kny Cremona violins

come practically extinct.

not only for their matchless tone qualities, but also because the possession of such a that it draws much money to the box office, resirians, violinists, violin lovers and collisten to the playing of the violinist, but also to hear the tones of the famous violin he plays on.

It is said that Stradivarius made about 2,000 violins during his lifetime, only a few hundred of which remain at the present day, and that he sold some of his violins as low as twenty dollars, the value of money at that time, however, being much higher than today.

Hardly less remarkable than the advance of the \$50,000 Strad to its present price chaser, Mischa Elman, who, from a penns

Viotte, one of the famous violinists of some years he dropped violin playing and violet, one of the famous violinists of some years in anoperating and inline, was the son of a blacksmith, who become a wine merchant, only to return was alto an amateur horn player. For to his profession later on in Paris.

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se Vibrato.

2. S.—The vibrato in violin playing has be penetized the same as anything else. It is that many violin students cognite it intercepts, but the control without instruction. Accuracy is artistly matures crave it as a means of a gribally matures crave it as a means of

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The Rural Pianist's Problem

By Pohest Price

And you one of those pinnists in the country districts whose general complaint is that piano music is not appreciated by rural audiences? If so, cease your murmuring immediately and be convinced that the trouble lies chiefly in your ability to develop public appreciation.

The city pianist draws a select audi-ence, neonle with whom music is a chief interest, only a small percentage of the entire population. The average rural audience comprises most of the residents of that community, folks whose only musical traditions have come from country dances and church choirs. Do you wonder that but few can respond enthusiastically to Beethoven Sounias and Debussy Ara-

Miss C. lives in a typical mid-western stal center. A farmers' organization there meets twice monthly for miscellaneous programs on which the local pianists are scheduled sooner or later. Now a vocal solo, no matter how poor, is always greeted with some degree of attention; for there is the clusive chance of understanding some of the words. A violin selection is given a cordial welcome; for "fiddles" have a warm spot in rustic hearts. But a piano number is usually accompanied by a rising confusion which develops into a jolly social visit before the dispirited performer reaches

Miss C. recognized the reason for this and applied a successful remedy. When her turn arrived, she associated to the startled listeners that she would play a group of numbers illustrating "Types of American Music." Following a short discussion of the jazz element in modern music, she caught her audience with a short

typical example. Then she proceeded to an account of our aboriginal Indian music and the work of Thurlow I icurance in its preservation, illustrating with By the Weeping H'aters. She spoke next of our standard composers and increased the applause with Nevin's Narcisms. A good arrangement of Stephen C. Foster's host known melodies completed the group. It was a light program of course, but it had won the interest of those farm folks more ef-

fectively than would a dozen Chopin Etudes unexplained. Miss C.'s audience had been attentive and appreciative. Because of her interesting explanations, most of them for the first time in their lives had really enjoyed piano solos.

A short time later, in a second venture, the dared introduce "Tone Pictures," with McDowell to illustrate. Her talk made it npossible not to catch the spirit of To a Water Lily, A Deserted Farm, and the spirited Rigondon. Then she requested than at the close of her fourth selection, which she would not name, each one hand in a slip of paper with the title which her playing had suggested. The composition was From on Iudian Lodge, and such suggestions as A Dreary Day, The Surf, Dirtant Thunder, slapwed that the audience

And the moral is this; The rural planist ourse his audience on intelligent explanation of what he wishes them to hear. When our foremost musicions are crowding their printed programs with explanatory notes. in order to catch the interest of cultured music lovers, is it unreasonable to say that rural listeners deserve at least a statenent of the title and composer of the selection they must hear?

Slow Movie

How slow can you play? Have you, as slowly while you lift your finger, eight a matter of fact, ever really tried to play

You know, one of the features of the theatre nowadays is "slow-motion" movies, which are made by a very rapid machine. It is delightfully entertaining and instructive to see race-horses floating slowly and gracefully in the air, or to see base

ball players, pole-vaulters, and so on, apparently suspended between earth and sky Try this with your fingers. Count eight

By E. A. Gest

while you hold it still, and eight while you lower your finger. You have no idea how much "control" this requires,

Then see how slowly you can play your piece or etude with every motion, fingerng, time and every feature of the playing absolutely correct.

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How long down is usually teles for a child to nequire
a need based positive?
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Mas. J. L. G.

There is no reason why a good hand position should not be taught from the very outset. Begin by making sure (1) that the pupil sits at the proper beight, so that the top of the hand and arm is about level and a little above the keyboard; (2) that the wrist is loosened up; and (3) that the fingers are evenly spaced and slightly curved. In future lessons all these points may be enlarged upon and the various touches gradually taught. I suggest that at each monthly meeting there be a discussion of some important composer. One pupil may present facts about his life, another about his music, while another may present some anecdotes about him. All these points should be illustrated by selections from his works.

A Refractory Pupil

Please advise me how to truck a puril who does not seem to be mante at the importance of observing terr teacher as regard to such matter as regard to such matter as reference as the such as the such

When a pupil has, at least in her own estimation, outgrown her teacher, it is about time for them to part, for the prime requisite of any instruction is that the pupil shall have enough confidence in the teacher's judgment to attempt, at least, to follow out her requirements. The case which you mention is not a unique one; for

every teacher occasionally finds a pupil with whom it seems impossible to establish harmonious relationspupil whose coming she dreads and who "takes more out one" than a half-doxen of the normal variety. Perhaps by the exercise of tact, by frankly explaining to the pupil the why and wherefore of your assign-

ments, and by taking care to give attractive music, the difficulties may vanish; but if these measures fail, the best course to pursue is to send her to someone else. For if the pupil is continually dissatisfied and disobedient she will not only har her own progress, but will also have a had effect on prospective applicants for your

A Professional Career

"An ambitious student" writes that she has taken up music after an interval of twelve years, is studying hard and has worked to good advantage on a considerable list of standard piano pieces. She concludes:

What would yet consider that my chances are in the finish saids. Lay yet think that I here saids good Pressess for three yours work do an only is saided. I have the present thinks I am proposed by the but has I have not the bright for it president in that I have not the bright for it president involves. I am now truthful a "show of eighteen upolity all a fine denominary gottles.

From the list of compositions which you enclose, you have certainly covered much ground in your three years work; and if you have learned this repertoire thoroughly

You do not say, however, whether you wish to special-ize as a teacher or as a panist. If the former is your objective, I see no reason why, with so large a class already, you are not on the road to success. In this case you should not only increase your prowess as a player, but should also sendy musical theory, history,

form, and the general principles of prdagogy. To become a professional planist, however, is another matter and will require several years more, at least, of intensive technical study. Also you must build up a strong physique, since a concert performer needs plenty of reserve strength and unfluching nerves.

Perhaps you can "try out" the question by attempt-ing recital work. Make up a program from pieces you have studied, and play it to an assembly of invited friends. If this proves a success, try another of the same nature. The results will estimate your own powers of endurance and of interesting an audience.

Playing by Ear

raying by Ear what shell in with a very bright child who finds it a great effort not to play by en? I for requirement very shealy, and leather taking issens and protife ing (the plane); but her really becoming, and is containly attracting the nivelet or playing the humanity.

This is a case where regular practice must be made attractive except to compete with mere "feoling" on the keybeard. Try, first of all, to get score sort of system into his work. Plan out with him definite, short practice periods for each day—say of twenty minutes or a half-hour each. Also plan just what he is to do during each minute of this time. Then, set his imagination to work. Let him assign a

name to each study or piece which he is to practice, and make up a little story to fit it; or let it represent some make up a little story to m is; or left it represent some some or event. In his edition of Bacel's Well-Teu-pered Clavichord, for instance, Busoni suggests that the Prefude in C-aitor reminds one of Rickering finnes reflected in the water. If everything is thus invested with meaning, it will take on a new interest.

eating, it will make on a new interest. Finally, encourage him to compose and write down little times or pieces, after his regular practice has been serformed. Toward this end, you might assign him lessons out of Preston Ware Orem's Harmony Book for Beginners, which is well adapted to whet a child's curi-osity. In this way you may properly encourage the creative impulse which is evidently stirring within him.

Examination Questions

In response to my query about examinations for plane students, Miss F. M. S. sends the following list of opestions which she asked of a class of beginners at the end of the first year

On the and York.

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Do may other Round Table members give such examingtions? If so, let us hear how you conduct them!

Interesting the Boy

I have found one of any problems to be that of the problems of

I believe that a boy of this age might be attracted to the elementary classics, if they were properly presented to him, with an explanation of their forms and data about the characteristics and aims of their compours Take, for instance, Schumann's Op. 68, which contains many bright and rhythmic little picces, such as the Soldier's March, No. 2 of the set. Then there are the little preludes and fugues of Bach, and also other easy pieces of his-dimers and others-also the two sonatinaby Beethoven (in F and G). All these afford the teacher an opportunity to explain the classic forms. which may be further illustrated by the Sonatimas of Clementi, Kuhlau and others. Along with these may go some attractive studies, such as Gurlitt's The First Les-sons, Op. 117, which may be followed by Burgmüller's Op. 100. Occasionally one of the simple and tuneful opera arrangements by Krag or Low may be introduced. as well as more modern pieces.

Grading of Concert Pieces

J. E. L. sends a list of concert pieces, which he wishes graded in progressive order. Beginning with the easiest, which is of about the eighth grade, the others may be arranged progressively somewhat as follows (it is impossible to adopt an exact standard);

Beethoven, Concerto in C minor, Op. 37.

Weber, Concertatiich, Op. 79. Beethoven, Emperor Concerto.

Liszt, Hungarian Fautasy.

Grieg, Concerto in A minor, Op. 37. Rubinstein, Concerto in D minor, No. 4.

7. Liszt, Concerto in E flat. 8. Saint-Sains, Concerto in G minor,

9. Tchaikowsky, Concerto in B flat minor. A graded list of two-plano pieces (four hands), for

which he also asks, is as follows: Horylith, Festival March, Op. 45, grade 3, Beethoven, Turkish March (Them), grade 4. Bizet, Menuel de l'Arlériense (Renaud), grade 5.

Chorin, Rondo in C. Op. 73, grade 7. Schumann, Audante and Variations, Op. 46, grade 8. Raff. Govotte and Musette, grade 9. Saint-Saint, Variations on a Theme of Beethours.

grade 10. After Lisat's Twelfth Rhopsody, Bach's Chromatic

Fastasy and Debussy's Reflets dans Feau, I snggest giv-ing Chopin's Etudes, Schumann's Carsorul, Op. 9, and Mendelssolm's Prelude and Fugue in E minor, Op. 35.

Intervals in Sight-Reading

Intervals in Signt-vessing, dees not seem to be nice to death and the seem to be nice to death quite the second of their septectality and therefore the second of their, repectality and there is seen to show the second of the first grade (Manthe and See), and the seem to be seen to be approximately and the seen to be seen to be quite multiple seed because out of seen to be quite multiple.

I suggest that at each lesson you give her a few minutes of ear-training. At first play easy intervals, and have her name them. Then, as she acquires proficiency, increase the difficulty of the intervals, and have her write each of them as she hears it. Play the two notes of the interval in succession, and tell her the name of the first note, if necessary. Such practice should train both ear and eye to recognize the intervals on the printed page. A child of her tender years cannot be expected to read readily without considerable



A DEPARTMENT OF INFORMATION

PECAPDING

New Music Works AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

NEW WORKS Advance of Publication Offers Special Offer

February, 1926 Allum of Preach Components Piezo Allum of Octave Pilyini and Octave Pilyini December 200 Decembe

int Ourland of Flowers—Volin and Plane—Weins fon the Delies to Minnetooks—Plane— Lieurance

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Easter Music Should Be Selected Now

This is a reminder to the choir master that the preparation of special Easter music can no longer be delayed. An advertisement of the Theo. Presser Co., publications for Easter will be found occupying an artiful name in this trees. We also lleations for Easter will be found occupying an entire page in this issue. We also
can supply any other mustic publications
for Easter that are on the market.

If you should not have any favored
composition or compositions you wish to
order, write us, telling the number in your
choir, the sole voices available, and the
grade of mustle that can be handled, requesting that we send for examination material that we believe would be suitable. Any items sent and charged on approval are returnable for full credit if not

Remember the time is short in which to make your choice and obtain sufficient re-

Raised In Glory Easter Service By R. M. Stults

Sunday Schools on Easter Sunday. Sunday Schools on Easter Sunday. It is well arranged, giving a very effective variety in the service, and the musical numbers are most attractive and can be sung easily and with enjoyment. No additional words are necessary to attest to Mr. Statist ability to write bright and teneful numbers with a sacred strain pretuneful numbers with a sacred strain pre-dominating. This new Easter service, "Raised In Glory," will sell for 7 cents a single copy, 80 cents a doscn, 33.25 in lots of 50, and 38.00 in lots of 100. A single sample copy will be sent upon receipt of 5 cents in stamps.

Busy Teachers Are Helped By The "On Sale Plan"

Many harpe husiness organizations utilize thousands of dollars in advertising campaigns. The Theo, Presser Co. does not utilize unoney in spectacular advertising, but offers every possible convenience and communy to its patrons in order succeed in its endenvoir. At this writing there are thousands of dollars' worth of music in the hands of many teachers throughout the country and

those teachers do not have to purchase ony of the music they have for examin any of the music they have for examina-ation unless it is suitable to their needs. We maintain liberal examination privi-leges so that every music teacher, no mat-ter where located, will have the same privilege as a music teacher who can walk

into a music store in a large city and ex-mine pieces of the character in which he is interested. A busy teacher secures even is interested. A busy tescher secures even greater conveniences in the Presser "On Sale Plan," since the "On Sale Plan" makes it possible to examine material in the conrenience of one's own studio. Much can be written upon the features of the "On Sale Plan," but after all, the best thing is actual experience in the use

of it.

If by any chance, as a tencher of music, you have never used the "On Sale" system originated by the Theo. Presser Co., give it a trial. Undoubtedly you will thus join the host of tenchers who write us saying. "The Presser 'On Sale Plan' is of ines-timable help to me, and I don't know what I would do without it."

Details of the "On Sole Plan" and an "On Sale" order blank will be sent cheerfully to any teacher requesting the same.

King of the Ages Easter Choral Cantata By R. M. Stults

There is always room for a good new Easter Cantata. We have now in prepara-tion the King of the Ages. This will be the most weent addition to the very successful series of Christmas and Easter Cantatas by Mr. Robert M. Stults. This particular work is one of the most melodious of the series. It is of just about the right length for performance at any musical service and it is not too difficult for the average volunteer choir. There are effective solos for all four voices and several of the num bers are for men's voices and for women's bers are for men's volves and for women's voices respectively. The organ part is showy and effective. The work will be ready by the beginning of Lent, so there will be ample time to rehearse it for the coming Easter Season. The aperial introductory price is ad-vance of publication is 30 cents per copy,

postpaid

This is a complete service for use by Selecting Operettas and Cantatas For Spring Production

Musical supervisors in public schools and musical directors in colleges who want and massed utrectors in courges who want a good operetts or cantata to feature in their spring exhibitions will do well to give consideration to the operetts and cantatas called to attention in a page ad-vertisement in this issue, headed "Ideal Operettas and Cantatas."

This page gives some of the latest and best offerings in this line, and few, if any, operettas and cantatos have ever attained Clubs and other organizations desiring

to produce a misseal play in the spring, niso will find welcome suggestions in these "Ideal Operetties and Cantatas." There are numbers for soloists and choruses of both sexes, and there are offerings con fined to young laddes or young men.

The liberal Presser cosmination privi-leges will help you to sebect the proper-volute for the talent under your direction

A Dozen Melodies For Saxophones By Clay Smith

This new back represents a new and what we feel will be a very successful do-parture for n. We are about to do some publishing of music for the saxophone. The well-known computer and saxophone soloid, (Jay Smith, has taken twelve of his successful sougs and arranged them as solos or duets for any two members of the suxonhone family. The volume of as soles or ducts for any two members of the savephone family. The volume of plane accompaniments will be in score, that it to any it will have the regular plane accompaniment with the part for includy saxophone printed above it, then there will be three instrumental robusts conwill be three instrumental robusts containing respectively parts for Solo and Second E Flat suxophones; Solo and Second E Heat suxophones; Solo and Second B Flat Barritone saxophones. The examps in their original form here all achieved considerable popularity and nearranged by Mr. Smith for his favorite instrument, they should bring an added arranged by air small bring an added lastre. The parts for the exceptence are not difficult to play and they all lie just right for the respective instruments. The special introductory price for the pinno part will be 45 cents per cupy, post-paid. The separate parts for the B Plat, C or B Flat saxophones will be 30 cents per copy, postpaid. In ordering it will be necessary to state which sexophone part

Two and Twenty Little Studies on Essential Points in First-Grade Piano Teaching By Helen L. Cramm, Op. 38

This is a new work now in preparation to be added to the splendid theories of elementary educational work by the well-known teacher and writer. Holes I Crease. As soon as the hand is set to the five-finger position, this little work may be taken up. Consequently, it can be used to supplement any instruction book. Most of the little studies have appropriate texts and all have characteristic names. and all have characteristic names. Many of the studies are to be played in various keys. There are also some interesting little four-hand pieces for teacher and pupil. The whole work is up-to-date and based upon modern principles. The special introductory price in ad-

First Garland of Flowers-Favorite Melodies in the First Position for the Violin By Julius Weiss, Op. 38

By Jihlus Weiss, Op. 30
This is a new edition of a standard work which is to be added to the Presser Collection. There are very few vision teachers, working with beginners, who do not use Weiss First Garland. This work is a collection of various melodies mere or the work of the collection of various melodies mere or the sealth process and arranged in normous constants. is a collection of various melodies more or less well known and arrouged its progressive order for violin with piano accompani-ment. Some of them are very short while others cover several pages. The entire hook is in the First Position and the first few melodies are so easy that they may be played after a few lessons. This will make a plential supplement to any ele-mentary course in violin playing. The special introductory price in advance of publication is 35 cents per copy,

Older Beginner's Book For the Pianoforte By John M. Williams

By John M. Williams has been need hoppy and successful in his various elementary works for plane. These works are the preduct of years of practical teaching experience and of the normal classes in which Mr. Williams has trained many ofther teachers. It is intended for more making the product of the promise of the product of the produc mature students and for adults who are making a beginning in plasso playing. The radinents and the principles of elemen-tary technic are all set forth in a most clear and logical manner and the material will appeal to the taste and intelligence of such students as will use this book, or was desired and the demand for just such a work.

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THE ETUDE A New Collection of Favorite Songs and Choruses

For All Occasions In response to a very general demand we have in preparation a new book of son especially intended for home, school and community use. This book will contain all of the old favorites, together with me orw and most desirable numbers. T book will be of octavo size and it will con tain considerable more than one hundred songs. These songs will be in "short score" chiefly, so arranged that they may be sung in four-part burmony for mixed voices or else in unison. In other words, this will be a larger and more comprehensive sort of a community song hook. There are many songs which practically everyone likes to sing and very many songs which are heard frequently at home gatherings. We have nunity song hook endeavored to include all such numbers in endeavored to inclined and such numbers in the new book and to p the the best harmonies and the factory accompaniments possible. All the the less tharmonies and the factory accompaniments possible. All the theory accompaniments possible. All the through the property of the property of the through the property of the property of the property of the through the property of the prop

Romeo And Juliet Operetta For Men By John W. Brigham

A group of man from a club or a meal chorol organization or coale high school or college students will find this see of the control of the co A group of men from a club or a men sive demands are made in the four-pert barmony work and a number of unison barmony work und a number of unise chorases appear. This musical bartesque would not take any musical bartesque would not take any musical take any musical as a croning, and the efforce can be used as a novelty in conjunction with a give city programs or a miscellaneous entertainment. Advance of publication price, 40 cents.

From the Dalles to Minnetonka Five Impressions For the Pianoforte By Thurlow Lieurance

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These are five beautiful piano picce
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Six Picturesque Studies For the Pianoforte By Paul du Val

It gives us much pleasure to recommen these tasteful and original fourth grad-The special introductory price in special introductory price in special publication is 30 cents per copy-

Suite Op. 15 For Two Pianos, Four Hands

By A. Arensky.

This is about the most popular of all works orishout the most popular of all Although the Few witten for two pianoisms. Although the Few witten for two pianoisms, the entire is the most popular pipeal, the entire is the work of the pipeal p were for two pianos. It is not too di-ficult for average good players.

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Album of French Composers For the Pianoforte

Of late years, many of the most inter-esting pieces for the piano have been pro-duced by French writers. The French composers have a certain grace, finish and originality which are peculiarly their own. It is very convenient to have grouped in It is very convenient to have grouped in one volume so many desirable examples of one style of writing. In this new volume of French compositions, we have ascended many of the most popular and setilizant pieces by French writers. In joint of grade of difficulty, the volume may be described as moderately advanced. The special introductory price in vance of publication is 35 cents per copy,

Technic For Beginners Preparatory To Hanon Or Pischna By Anna Priscilla Risher

This may be regarded as the very first technic book. By this we mean a book that will be used for some time for daily All such devices as two-finger work, five-finger work, holding notes, preparatory scale-playing, etc., are included. But all the material is presented in such a plain and elementary manner that work on this book may be started before the on this book may be started before the student has completed the first instruction book. It may be regarded as a prepar-sition for all other technic books. The special introductory price in ad-vance of publication is 35 cents per copy, Bookhadd of the per copy,

Etudes For the Violin By H. Sitt, Op. 32, Book 1 There are twenty studies in the first back of Hans Sitt's well-known Opus 32, all of them in the first position. They may be taken up in connection with the regular violin instructor after the student as completed the first few months' lesmay be interpolated in the cos, and may be interpolated in the course of study at the treather's discretion. The foreset violin pedagogues use Sitt's studies in their teaching. A brand-new stilling of these metadious and very practical violin etudies will soon be issued in the Preser Collection. The advance of publication cash price is 30 cents, post-pid.

New Overture Album To Be Published For Piano Solo And Piano Duet

This will probably be the last month in which our patrons will be able to secure these excellent votumes at the special selvance of published and copies distributed to salvance to the published and copies distributed to salvance to the manuscripters. any new subscribers that have come THE ETERS in 1926, and who may not to The Seventine Construction of the Construction of Figure 7. More than the Construction of Figure 7. More 1. "Hungarian of Figure 7. More 1. Migrosi 1. "Hungarian of Figure 7. Migrosi 1. "Hungarian rangements for two planes, six hundr-plendid rovelties for pupil's plane re-tals. The advance of publication cush Price for the solo album is 40 cents; for the duct album, 50 cents, postpaid.

Easy Studies in Early Grades or the Pianoforte By Mathilde Bilbro

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First grade tauly books are abovey
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Rhythmical A-B-C's For the Violin Beginner By A. Louis Scarmolin

In recent years some very attractive narterial has been published for beginning piano students of the kindergarten age panno stantons of the sameranteen age, but very little has been issued that will appeal to the juvenile violin pupil. Mr. Searmolin's new work is unique in violin educational publications and will be wel-comed by all teachers who have in charge the education of very young pupils. consists of a series of little tunes for piano with accompanying riybtheical fig-ures to be played on the violits. The most backward pupil cannot fail to grasp these easy excreises; the bright child will be much benefited by them. This book may be used as a preparation for the regular violit instructor or method. The advance of publication cash price is 35 cents.

Bach Album. By Sarah Heinze Bach Album. By Saran Heinze This new Presser Collection Volume is very nearly ready. It is a new and care-fully revised edition of the well-known moderately easy collection of Bach pieces originally selected by Sara Heinze. This compilation contains numbers surgely taken from the Suites and Parities, It can be used to follow Leetson's Pirat can be used. can be used to londy Leelson's First Study of Back, leading up naturally to the Little Prelader and Pagnes. The special introductory price in ad-

By the time the student reaches early third grade work, it is necessary to make a beginning at octave playing. There will be some students, of course, whose hunds insufficient in span; these will need to take up some extension exercises, such as those by Atherion before going into octave work. When the student is able octave work. When the student is and to span an octave comfortably, there should be some little preliminary drill in slow scales and repeated notes, then our

stow scales and ripeased notes, then our new Alfons of Octore Playting may be taken up. This contains tuneful attacks and attacy pieces based chelity upon ordere passages, all very interesting to play and profitable to practice.

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Standard Second-Grade Recreations for the Pignoforte

This is an addition to our series of oppular volumes printed on special large dates. This new volume will contain not plates. This new volume will contain not less than fifty pieces, and probably more. It will prove to be one of the best compilations of second-grade pieces ever gotten together. The pieces are elicitly by modern and contemporary writers, every one of whom has achieved much popukarity with our readers. The book will soon be ready. The special introductory price in ad-

vance of publication is 35 cents per copy, vance of publication is 80 cents per copy.

Album of Octave Playing

World of Music (Continued from peac 01)

A Authoral Orchestra of South Africa a proposed, to be formed by the analysma-les of the two important organizations of type Town and Durbon.

Page 161

Supe hown mill forcem.

A Three Thousand Dollar Prize for a graphony by an American citizen composer a effects by Movioul America of New York, in the minout centre of Inger will be White Boundary with the Common Composition of the Common Composition of the Common Composition of the Common Common

FEBRUARY 1926

A Monumental "Schubort Fonatais" is to be erected in the Vienza district, "Merrical rural," where Schobrt Head and restriction of the post important ecospections. A district thousand oddiers is desired for the purpose, and a consulted has been organized to proceive subscriptions.

organization to recover subscriptions.

The Twenty-fifth Luniver-mary of Harvald Bauer's American Debut was cicidrated at the encorest of the Boston Symptomy Orchivers in Symptomy Hall, so Decounty, No. 7, 16e sales work used in his first Causartie, No. 7, 16e sales work used in his first American recovert with this same organization on Decomber 1, 1950.

No.h Brandt, enhant composer, teacher and theselet of San Francisco, died Norenber 21. at the age of skty-yearen. Mr. Brandt's cettigoditions in the intger forms have been preferred in our printed mode centers and proportional in our printed mode centers and on the composition of the composition of the age of the composition of the composition of the up the minimal culture of our workern states.

sp the monital contror of our voters masses. The Philadelphia Operatis Roslett, selected to have the insured unbehave askin and which has principle and has been Langeless, zero, a fulfillar real of Four sets Supple "December 16, Thrivan Mitton Langeless, and the state of the control of the

The La Scala Orchestra at the close of The La sonin ovenestra at use case of the open reason will give a series of ayar-phony concerts in Milan, under the direction of Arture Toscanini, with Igor Stavinsky, Estore Funits and Grorg Schufervight as

Charles A. Havens, for mapy years a forement separate of Chicago, and for twenty, fire years or climate of the First Royalt for years of the years.



Services of the Theodore Present Company which this year advantly became a righten to Mr. Person William on Tribute to Mr. Poetrajher 24th, our basifor Throughy, Describber 24th, our basifor Throughy, Describber 24th, our basifor the day at 2,30 P. M. Mr. David W. Banks. ness closed to an necession of an execution of a service. ness closed for the day at 230 P. M. Shortly thereafter a procession of our em-ployees, marching two by two between garlands of laurel, proceeded to the near-est church, which was the First Baptist

nuren. Heading the procession, which was two Hending the procession, which was two city blocks long, was a bress quartette playing "Adeste Pledees," the Claristman procession of the Presser sang a very short time before his death. At the church the following program was given:

Messe by Philadelphia Civic Junior Band Conducted by Albert N. Hoxic.

INVOCATION—Rev. DT George E. Nich-obs, Assistant Pastor, First Baptist Church.

Hys 8-"Adeste Fideles." 2. HYSS-ARCH Dz. Floyd W. Tomp-kins, Rector, Holy Trinity Church, "Chearing Am Thanse"
"Chearing The Prover Choral Society

How happy we would have been if all 5. Gerenno-Dr. Herbert J. Tily, President thousands of good friends could have attended the Annuel Christmas Services of the Theodore Presser Com-Sings, When the Herald Angels Sings.

8. Caxous-"O Sanctissima. "Joy to the World,"

"Holy Night." Presser Men's Double Quartette-Albert Ockenlander, Alfred Clymer, Oswald Blake, H. Buddington, Guy Me-Cov. E. Angstadt, W. Howard.

9. CONCLUMNO REMARKS AND BENEDICTION -Rev. Dr. Ivan Murray Rose, Pastor, First Bantist Church. The services were strictly nou-denomi-

national. Clergymen representing different faiths, including the Roman Catholic and Jewish, were invited to speak-some

being unable to accept, owing to other ar-The services were attended by about one thousand in all and were most im-

pressive. The entire service was broad-cust by Radio Stotion WIP, Glubel Brothers, in Philadelphia. The man on an one of the same (Pablisher's Notes Continued on Page 162)

And the same of th MUSICAL MERCHANDISE AND STRINGS

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Page 162 Advance of Publication Offers Withdrawn

Our publishing department has been nost active in releasing works that many of our patrons have ordered in advance of publication and we are pleased to an ce that delivery can now be made on the six works briefly described below. their appearance on the market, the ad-vance of publication prices are withdrawn and the prices given below apply. Although no examination privileges were ex-tended at the low advance of publication prices, a single copy of any of these works may be secured for examination now that they are on the market.

Abrokess Lincoln, by Richard Kountz The author has been immensely successful in his several undertakings to provide music supervisors with effective choral works of good musical quality for rendi-tion by school students. In Mr. Kounts's latest offering, "Abraham Lincoln," thereis a combination of inspiring musical and patriotic qualities. Mr. Kountz has given an admirable setting to text upon the immortal Lincoln without utilizing well known mortal Lincoln without utilizing well known patriotic airs, yet at the same time providing a very different atmosphere of patriotism in music. Lincoln is such an inspiration to the youth of America that this work can be used at any time during the actual season. Price, \$1.00.

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In 1000 be cense to America and Solical the This Preser Co., effer year doesd with the Other Dileo and Solical the This Preser Co., effer year doesd with the Other Dileo and together the the Commission of the Commission of the Commission of the Commission of Massager of the Perring Dispute the Lands the masses and the Commission of Massager of the Perring Dispute the Commission of the Perring Dispute the Commission of the Perring and thesis incurrence he heads of the Perring and the Commission of the Perring and the Perrin

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Winter Sports

By Rena Idella Carver

the tinkle, tinkle of tiny bells. Could it be? Yes, indeed. Surely they were sleigh-bells.



In a moment four tiny reindeer came into view drawing a cunning little sleigh. The team stopped in front of Frank and a very small man wrapped a fur cloak about Frank, tossed him into the sleigh, tucked the fur robes in snugly and picked up the Like a flash they were off. Over fines. the skeet-ecated house-tops the sure-footed little beasts picked their way and soon reached the open country. Through white mantled meadows, past icided farmhouses, down slick, narrow country roads and over glistening hilltops they sped. Frank felt semething cold upon his

sheeks and looked up to see the snow falling. But how very queer it looked! Large oval-shaped snowfialces they were. Per-haps he did not see clearly. Yes, he did: for the bright moonlight made the world almost as light as day. How the snowalmost as ugue as one. How the steel-flakes glittered in the moonlight! They came so quickly now that he could no longer distinguish them; so he closed his ever realizing that he was in a sacry storing

"On the List" What becomes of the many pieces you

And when we take Erams, you know,

Young Students

By Phyllis Cosens (Age 11)

We like to study music, To learn his sharks and flats;

And do as he exacts.

We like a pretty melody

But its hard to please a critic

But do not like the scales;

Sometimes it's like a comedy

We like to play one piece, But, oh! it's hard to work;

And fingering and phrasing

Our hearts go pit-a-pat;

We play our scales so badly

But still we love our music

The very best we can-

And will try a finer plan, To study all our lessons

And call a sharp a flat.

We very often shirk.

The way our rhythm fails.

learn and memorize? Do you just put then up in your "mental garret"-with a lot of other forgotten things? Some proshe's mental garret would certainly yield a to place of the state of office or respect to the constitute in the spring

an ally not do some house-trailing in need now how many treasures you can reque

In the first place, get a pencil and paper (no one can do any kind of house-cleaning without some equipment), and as you go through all your piles of old, middle-stage and new music, write down the name of wry pocce that you have learned. You will be surprised to find how many there are; and don't forget the hours you spent learn-

That much will probably do for the first day's house-eleming, just to find out what is, or should be, in your mental garret. Then the next day, and the next, and the next day, and the next day and the next day and the next review these pieces, one or two a day make next day and the next day. Inlish them up, make them like new-Then take your pencil and paper againand, as each piece is re-memorized and finthed, put it "on the list." And what goes "on the list." is supposed

to they there, ready to be played for anybody at any time.

Over the fields the tiny steeds glided until the driver gave a brick command and until the graver gave a truck command and the four little reindoor stopped at once for-clad man lifted Frank out of the eigh and threw a pair of skates after death and three a pair of senses after Frank at the edge of a frozen lake. The boy put on the skates and joined the merry crowd of playmates on the ice. Denald claimed him first and together they Denald entitled man in the sale segment they went skating over the gleaning on face Suddenly Denald burst out, "That's a

FRANK lay very still under the warm peacherino of a duet that we have been coverlets, after a winter day spent in assigned, don't you think so? Just as the over. Soon he thought be beard much from as skateling." Frank made no answer, he had never even looked at it yet! What day was tomorrow? Wednesday and his next lesson day. Silently they skated on, but Frank stumbled two or three times. Semelow it wasn't much fun and they parted at the end of the pond. Frank saw some of them doing fancy

skating, so he made some figures, but the onlookers only laughed. Soon the lake was cleared for a game of ice bookey. The "reds" and "blors" assess

ice hockey. The reast and muces sescure arecommunic bled in the center of the pond and the or brought out.

ame began. Every time Frank tried to hit the half all he could see was an immense piano legyboard. His hockey stick seemed to strike every black key but the one he wanted to strike. The tamets of the speciators asserted him "Better prac-Til 4 | red hill by the maching place when it was their life them from

his sink and started for the bank scenarily he was strengthing in the childy. black water. He grassed the edges of the or and arounded in the bands. The potpet from spars a take and taxened

"Lett go sking," said Donald, to which they all agreed. Away they glided over thill and valley. To Frank it seemed that the tracks of the ski were always lines and spaces. Ugh! Ugh! Frank shaddered as a deep snowdrift engulfed him. Could this be a Clementi Study, he thought, as he

struggled out As he went coward he grabbed a piece of ice, intending to eat it, but it looked so much like a page of his new piece that he

The crowd shead had taken off their nowshoes and were flarowing snowlalls. air was filled with laughter and mu-He made some balls, but they all looked like whole notes for they had black

He was enjoying rolling a huge snowball with three jolly boys until he discovered

Question Box

DEAR JUNIOR ETUTE My music teacher lives seventeen miles from here; and as we have no ear, I can not take lessons just now, much as I would

Would you please tell me what a few musical terms mean: "poco-a-poco; melodio marcato; senza rit.; poco rit.; a lempo;

My sister used to help me a good deal, but now she has gone away to finish school, so I have no one to help me M. E. K. (Age 14),

Answer-Poco-a-Aoco means little by lit-

Melodia suurcuto, the melody well marked

Son rit, without any ritard Poco rit., a little ritard.

A tempo, in the original speed (after a ritard). Cantabile, song-like, These terms, and most of the terms used

in music, are Italian words. It would be a good plan for you to get a small dictionary music store for very small cost. Every music student should have one.

A person who played the cornet Once practiced all day on a bet, He made every one from And was driven from town Perhaps he is practicing yet!

Letter Box

Person Bring: to ben tobble Sid of et i dans large sie i soos angroe in Company of the sie blood for tour Therefore Is had been we delived I liez about one hundred miles from Ade

The first property of the prop

The Choir Master

Each Month Under This Heading We Shall Give a List of Anthoms. Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type. Any of the works named may be had for examination. Our retail prices are always reasonable and the discounts the best obtained to

SUNDAY MORNING, APRIL 4th ORGAN
Festal Prelude Andre-Rockwell
ANTHEM
(a) Lo! The Winter Is Past... Orem
(b) Allelma! Christ Is Risen. Easthorn
OFFERTORY

Easter Triumph (Solo, S.) ... Skelley SUNDAY EVENING APRIL 4th

NTHEM
(s) Awake Thou that Sleepest
Stainer (b) Christ, The Lord, Is Risen

OFFERTORY Rockwell
King of Glory (Solo, B.) ... Counts

ORGAN

RGAN AlleluiaDiggle SUNDAY MORNING, APRIL 11th

LargoDvorak (a) Rejoice, The Lord Is King (b) God Hath Sent His Augels

OFFERTORY
In Heavenly Love Abiding (Duet, S. and A.)
ORGAN
Rocktwell GAN
Festive March in A.....Erb SUNDAY EVENING, APRIL 11th

of Joy.....Frysinger (a) Thanks Be to God......Ambrose (b) Blessing and Glory and Wis-OFFERTORY ONLY AND WES-Angel's Song (Solo, T.)....Shelley OROAN March in B Flat....Faulkes SUNDAY MORNING APRIL 18th

(a) Great and Marvelous....Turner (a) Great and Marvelous. Turker (b) King of Kings. Simper OFFERTORY Cast Thy Burden Upon the Lord (Solo, A) Roberts

Grand Chorus in E Flat......Hormer SUNDAY EVENING APRIL 18th

ORGAN
At Evening Kinder
ANTHEM
(a) Hollest Breathe an Evening
Blessing Martin

I Will Magnify Thee, O God (Doet, S. and Mez, S.). Mozenthal ORGAN

SUNDAY MORNING, APRIL 25th OBOAN
Sercinde Morabouski
ANTHEM
(a) Te Deum in F. Beach
(b) As Pasts the Hart. Marks
(c) Tac Green Full Far Away
(Duet, T, and B.) Pike
OROAN

ROAN
Marcia FestivaMauro-Cottone SUNDAY EVENING, APRIL 25th

(a) Through Love to Light....Douts (b) Be Mereiful Unto Me, O God OFFERTORY
Praise Ye (Trio, S., T. and B.) . Verdi

JUNIOR ETUDE—Continued

Junior Etude Competition

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"What I Can Do for Music." Must con-tain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete, whether a subscriber or not All contributions must bear name, age and address of sender written plainly, and must be received at the Junton Errons Office, 1712 Chestnut St., Philadelphia, Pa., before the twentieth of February. Names of prize winners and their contributions will be published in the issue for May. Put your name and age on money left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of

pager do this on each piece, Do not use typewriters. Competitors who do not comply with ALL of the above conditions will not be

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There are two hilds of moders music, the makes of the hilds of moders music, the makes of the moders music, the makes of the modern music considered.

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Set the future will not be use the future will not be use the future will not be use the future who will see scoken much note fally developed; but we cannot be future their development but we cannot be future their development (Apr. 12), Marr Messias (Apr. 12),

Honorable Mention for Essays in Novembar Preside Jones, Grave Care, Richard House, tremerous Phore B' Hoffen Contain Scaler Horsey Rollands Alfred Horsel, Right Gravesson, Burtle Hortes Diece, Horse University Pend Allins, Jean Townson, 1984

Letter Bus

Letter If only as seement in the front the front and try to example the next month, but he mad try to example the next month, but the seement in the

(Continued from page 163) that they were the other members of a

quartette with whom he was supposed to sing at a school entertainment next week The crowd raced to the hill with their sleds. Frank soon quit coasting, because somehow he could think of nothing else except playing scales up and down the

He made a fine snow man. When he was ready to fix the nose and cyts, he found that someone must have done it for him, for there was Schumann's countenance Frank joined a sledding party, but be did not know that it comprised the mem-bers of the glee club. They began to sing-He tried to sing but only hideous noises He tricu to stag out our issued from his throat, Was it because he had not practiced lately? They passed through a frozen forest, and he jumped cet to get an icicle to eat. As his lips touched it, it seemed like a horn or bugle and repeated a phrase three times to his

He heard the tinkle, tinkle of tiny bells and a reindeer-drawn sleigh, oh so small, appeared in front of him. The driver pulled Frank up beside him and fixed him comfortably, saying, "I heard the horn Frank. One, two, Dexter. One, two, Ked-rick." With a bound the steeds leaped for ward. "We'll have you home in a jiffy, cheerily sang the voice.

what pretty pictures Jack Frost had painted on the bedroom windows. How odd! Was that a page of music? What did Jack Frost know of sharps and flats? Frank lay quietly yawning. He suddenly realized that it was morning. He jumped out of hed at once. Would be practice to day? Well, he rather guessed he would and every other day, too.

Orchestra Puzzle By M. E. Keating

WHEN the letters of each of the fol-

lowing instruments have been correctly arranged, and placed in the order of the dots, the letters falling on the circles will spell a group of instrumental players.

I.I.N.VOI 6. OANBOSS LRNATEIC PRETMTU 5. LOCLE OVAIL

· ...

Puzzle Corner The peng in the development of the penguine product of the penguine penguin

Honorable Mention for November Puzzle Honorable Mention for November Pursit-Muricia, Hermit, Milited Manikaer, Birde Che Berger, Grudyn Harbert, Florence tired Game, Birden Linkaer, Florence tired Florence Linkaer, Balph Green, Lonice Johnson Treas Hermor.

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